SCREEN RADIO MUSIC STAGE

VARIETY

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CHEESECAKE PIX A BIG BIZ

'Having a Wonderful Time' in Reverse, With Mostly 4Fs Blooming in Catskills

By GEORGE ROSEN

It's a far cry from Arthur Kober's 'Having Wonderful Time' saga of girl-meets-boy in the Catskills, circa 1937, to conditions confronting the mountain resort belt this summer. That wistful gleam in the eye of the stenog as she packed her suitcase and tennis racket and, with hope springing eternal, ventured forth for her two weeks' vacation in the hopes of meeting the right guy, is gone—for the duration.

If recent weekends are any indication, and the resort operators generally use it as a barometer, it'll be slim pickings for the gals this summer. The best they can hope for, say the resort ops, are some 4Fs, some soldiers on leave or a handful of guys on a last fling prior to final induction into the army. But for the most part, the 'right guy' is now stationed in some army camp or is already overseas.

Whether this will keep the stenos, the bookkeepers and the salesgirls away, the resort ops aren't prepared to say. They're hoping it won't. With the regular summer season officially bowing in after the 4th, it's difficult right now to feel the pulse

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LEON HENDERSON GOES WITH BIOW AD AGENCY

Washington, July 6.

Leon Henderson, who resigned last Dec. 17 as administrator of the Office of Price Administration, and who has been mentioned of late as going on the radio as a commentator, moves closer to that field when he joins the Biow Co., ad agency, in N. Y. tomorrow (Wed.).

Milton H. Biow stated that Henderson will be 'economic consultant on post-war problems to the Biow Co. and its clients.'

USO-Camp Shows For Canada's Troops Too

For the first time since the inception of USO-Camp Shows, Inc., the Special Services Division of the U.S. War Dept. has just completed arrangements whereby American performers slated for offshore tours will be channelled regularly into the army camps and navy bases of an Allied nation.

As the result of a series of huddles over the past few months between CSI execs and Major Raymond Massey, of the Canadian Army, latter conferring in N. Y. on behalf of Brig. James Mess, deputy Adjutant General of the Canadian Dept. of National Defense and Col. Edgar A. Deacon, director of the Canadian Army's Auxiliary Services, Yank talent will service all Canadian installations before moving on to entertain the American troops.

Under the expanded Camp Shows program, all overseas units moving into Newfoundland will spend two weeks servicing the Canadian army,

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Pascal's Mission to U. S.

London, July 6.

Gabriel Pascal is reported ready to go to U. S. to make final arrangements to bring Greta Garbo and Max Reinhardt to England.

He would use them in the filming of Bernard Shaw's 'Saint Joan.'

Pix Increase Use Of Oldtime Music

Hollywood, July 6.

A wave of nostalgic music is increasing for forthcoming pictures, not only in those labeled musicals but also in dramas, comedies, biographical pieces and even in those dealing immediately with war.

Tendency is to hark back to songs notably on the national tongue from the early 1900's to and through World War I.

Look at the list:

At 20th-Fox, 'Sweet Rosie O'Grady,' built around the song; 'Greenwich Village,' 'State Fair,' to be treated this time as a musical; 'Where Do We Go From Here?,' a musical comedy with nostalgic stuff; 'Gone Are the Days,' now retitled to 'Times Have Changed,' built around the old

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Swimming Pools, Not Dances, Now Pay Big Profits to Ballrooms

Harrisburg, Pa., July 6.

At least two of the eastern one-night ballrooms shuttered by the pleasure-driving ban have been doing alright for their owners with attractions that were only sidelines before bands were forced off single-date trails. In both cases the money-makers are swimming pools.

Ray Hartenstein, owner of the Sunnybrook Ballroom, Pottstown, Pa., one of the largest and most lucrative pre-war dates in the east, and the first to feel the war's effect, has found the large circular pool (1,200 capacity) on his property almost as strong an earner as the

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FROM AGENT TO PRO GRID PREZ IN 1 JUMP

From vaudeville agent to head of a big league professional football team is the freak jump being made by Jack Davies, N. Y. talent rep, who left for the Coast Saturday (3) to take over the reins from Capt. Dan Topping of the Marines. Topping, husband of Sonja Henie, and Davies have been long-time pals.

Davies gets the title of acting president and general manager of the football Dodgers.

PIN-UP GIRLS ALWAYS PFD.

Grable, Lamour, Lana, Blair, Jinx, Hedy and Donna Drake Rate Tops, in That Sequence — Vagaries of Preferences

DIME TO 50c. PER STILL

By PAUL SECON

From lieutenant-colonels to buck privates, and back again, servicemen's preference for screen stars are mostly in the 'pin-up' girl class, according to unofficial data accumulated by Irving Klaw, who conducts the largest mail order film still biz in the country. 'It's for cheesecake, more cheesecake, and not from Lindy's,' he notes, enumerating that the letters and orders he receives

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Gertie Lawrence Weary Of 'Lady,' Mulls Golden Play After Camp Tour

Los Angeles, July 6.

Gertrude Lawrence is all through with 'Lady in the Dark' after 102 weeks and will not fetch it back to Broadway next season, even though it is still a money-maker. After a three-week sellout in Los Angeles and customers clamoring for further performances, star declined to play the fourth week and leaves Sunday (11) for a two-month vacation on Cape Cod.

Legit star is figuring on a late autumn tour of European military posts for the Entertainment National Services Association, a British organization of which she is vice-president. During her Cape Cod vacation she will read a number of scripts, with a likelihood that she will star in a John Golden production on Broadway in November.

LIFE WITH FODDER

Hotel Roofs to Grow Vegetables Instead of Jitterbugs

In cooperation with the U. S. Dept. of Agriculture, a number of hotels are planning to convert their roofs into victory gardens in a move to cope with the food shortages.

Idea, which has been given the official nod from Washington agriculture execs who will advise on types of soil, fertilizer, treatment to insure plentiful crops, etc., originated with the Edison and Lincoln hotels in New York and the Roosevelt hotel in Washington. Total of six acres on the three hotel roofs are being converted for growth of vegetables and fruits.

War Scribes and Swamis May Hypo Lecture Biz to $8,000,000 in '43-44

Product of the post-Pearl Harbor era, coupled with the desire of a troubled people to learn 'what's the remedy,' an entire new school of luminaries has sprung up in the lecture business, which emerged during the past season as one of the most lucrative offshoots of show business. As a result, the 'chin sessions' of the season just ended represented a $6,000,000 biz, with the upswing boys who 'saw it happen' on the global fighting and diplomatic fronts good for anywhere from $20,000 to $50,000 personal gross.

The top lecture agents, currently mapping their 1943-44 cross-country routes with a potential audience of 10,000 subscription clubs and a total of 30,000 organizations to draw from, are confident that the season teeing off immediately after Labor Day will see a record take of nearly $8,000,000 chalked up via the war-tempoed gabfests and the 'escapist' bookings, which, as in other phases of show biz, have been on the rebound in recent months.

The $8,000,000 gross might even have been achieved during the season just ended, it's pointed out, except for the fact that a number of

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Stu Erwin as Will Rogers

Stuart Erwin is set to play Will Rogers in the film biog to be made at Warner Bros.

Bing Crosby was interested in doing the Rogers role but the deal went cold.

Niteries' Banner Summer This Yr.

With niteries throughout the country bulging at the sides from overflow business, indications point to a summer season devoid of the accustomed 30% slump that usually accompanies the hot months. Many class spots are staying open for the summer, such as New York's Copacabana and the Hotel Plaza's Persian Room, and with remaining rooms and roof gardens providing a cool retreat to people who can't get away from it all because of the gas ban, talent agencies generally see a summer season that will put many nitery ledgers in the black for the first time.

It's a case of top talent figuratively naming its own price in most cases, with many places that ordinarily

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Berlin's WB Musical To Have United Nations Theme With 'Inn' Format

Irving Berlin's Humphrey Bogart-Ann Sheridan film for Warner Bros., which he will do directly preceding his Bing Crosby-Fred Astaire assignment for Paramount, will be a sort of 'Holiday Inn' with a United Nations touch. As with the Crosby-Astaire filmusical, it will have a semi-nitery locale, this time an international cafe in New York where the refugee talent meets. Thus will be introduced some eight or 10 tunes, all already written by Berlin, and each with an Allied flavor.

Philip and Julius Epstein, who accompanied the Berlin-Michael Curtiz-Hal B. Wallis party east, will

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TEXAS BANS 'MISSION' AS FDR 'PROPAGANDA'

Dallas, July 6.

'Mission to Moscow' can't find playing time in Texas, as the Hoblitzelle-O'Donnell theatre people tell Warner Bros. that this is due to local antipathy to the President. Former vice-president John Nance Garner, a Texas political power, is among the known opponents to FDR.

Film is deemed to be White House propaganda in the Lone Star State.

FRED ALLEN'S FILM OFF; COMEDIAN'S 6-MO. REST

Fred Allen film for Jack Skirball and Leo Spitz, which Alfred Hitchcock was to have directed, is off. Allen, for one thing, didn't like the switch which Sally Benson, who scripted 'Shadow of a Doubt,' gave the yarn.

For another Allen has been advised by medicos to take a complete rest from radio, picture or other assignments until Jan. 1 because of overwork, blood pressure, etc.

'Stars and Gripes' Touted As Super All-Soldier Show

When 'Stars and Gripes,' an original all-soldier musical revue, has its 'world premiere' at the War Dept. Theatre at Ft. Hamilton, N. Y., next Tuesday night (13), the N. Y. drama critics will be sitting in judgment at the performance.

It's the first time that reviewers have been invited to a camp-sponsored show, the invitations going out last week from the desk of Lt. Col. William G. Nicklas, Special Service Officer at the camp.

From advance reports, 'Stars' is probably the most ambitious all-soldier camp-sponsored show yet attempted in this country, and the best army show to come along since 'This Is the Army.'

Words and music were written by Pfc. Harold Rome, the composer-lyricist, with other Broadway personalities having a hand in whipping the show together. Director is Pfc. Glenn Jordan, formerly with Laurence Schwab and assistant to Otto Preminger at time of induction.

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Those Two Bills, Pine and Thomas, Turn Short-Coin Pix Into Bonanzas

By WHITNEY WILLIAMS

Hollywood, July 6.

Producing team of William Pine and William Thomas, couple of former press agents who are running a shoestring into a tannery, is branching out, after two years and a half of turning out low-budget action pictures grossing high returns for Paramount. For their 1943-44 season, pair will produce three musicals, as well as two big specials, in addition to three action films co-starring Chester Morris and Russell Haydon, latter taking place of Richard Arlen, who is bowing out of P-T menage.

Move is predicated upon theory that it's easy to get into a producing rut in Hollywood, and, once known for certain type of picture, a producer has a hard time lifting himself by his bootstraps. Team wants to get out of this rut while there's still time early in their career, and believe time now is ripe for such a climb. Particularly, step is being taken so that when they declare they're making a special, exhibs won't give them the uh-uh-what-are-you-trying-to-give-us argument. That's the reason for sidetracking from the action pictures which started them on their way, and, while still continuing thrillers, coming through with an entirely new type of film.

Pine-Thomas are in unique position to give exposition to their beliefs First three pictures they made—'Power Dive,' 'Forced Landing' and 'Flying Blind'—all were produced for under $90,000 per picture, each grossing more than six times negative cost, and same dividend and percentage has accrued to all their pictures since. Average gross for past year has been in excess of $500,000, which makes that and them figures to be reckoned with on the Hollywood producing front.

Goldmine in the Sky

When pair first started, with three for half a season, premise they decided upon and which they felt was attuned to the times was to make westerns-of-the-air. Westerns had been popular lo these many long years, so why not put out an entirely new type of action picture but use the same formula, hence 'Power Dive,' 'Forced Landing,' Flying Blind.' Formula was so successful that without their asking, Paramount called in youthful producers and said they'd supply capital if pair would continue making such films. Initialers were financed by producers themselves, but with promise of a Paramount release immediately after they were finished.

Contracting for six annually, Pine-Thomas continued with their action formula, always utilizing some background of danger. Long before year was up, Paramount again came through asking for another year's output — 1942-43 — and this time producers, with a war raging, decided to bring in the war, but not in such a way that their pictures would be straight war melodramas, which they felt were on the wane. They hit upon a happy medium—using some part of the service to background their plots but with the action always taking place on the training end, before the war was brought in. Such films as 'Submarine Alert,' 'Aerial Gunner' and 'Minesweeper' came in this category. Producers never plan too far ahead on this type of feature, frequently selecting their next picture from some story which appears in newspapers.

Groomed in Know-How

Reason producers can hold down costs of their pictures to such an extraordinary degree and still turn out first run product is because both had advantage of big-studio producing experience before they teamed up. Pine was production aide to Cecil B. de Mille, Thomas being an associate producer of Paramount B's. They had an opportunity to see where money could be saved. Both had same conviction about such saving in production, so decided to put theory into practice, a step which has borne full-blown results.

Their operating procedure now is simple. They retain no permanent staff. Apart from themselves and one secretary, every employee on every picture is on piece-work so to speak, but each is a key man in his line.

Again, they cut as they write, every angle in every scene being planned before a camera turns.

Metro Pacts Hepburn

Hollywood, July 6.

Katharine Hepburn is returning to pictures as a Metro contractee on a term deal.

She takes off with her stage hit, 'Without Love.'

METRO DETAILS ITS 'BOOK-OF-YEAR' PAYOFF

Metro's 'book-of-the-year' contest, as tentatively outlined in discussions by Waldemar Vetlugin (Frederic Van Ruyn) with book publishers in New York, would call for the creation of a board of judges including one publisher, an agent, a Metro rep and a name writer. Vetlugin is an aide to L. B. Mayer.

For the 'book-of-the-year' selected for Metro filming the studio would pay $100,000 directly to the author in addition to $25,000 to the publisher, latter amount largely for exploitation purposes. Metro also proposes a tie-in with magazine publishers whereby the mag serial rights would be bought for $40,000. Of this amount Metro would pay around $25,000, making the cost of serialization to mags $15,000.

Proposal is for book publishers to select material from advance lists —currently their scheduled fall publications—for submission to Metro. Plan is partly intended to intensify search for new writers, but established authors are also included.

Dubbed Russe Version Of 'In Old Chicago' a Wow

By BILL DOWNS

Moscow, July 6.

A Russian version of an American film, 'In Old Chicago,' opened this week in Moscow. It is the Soviet Union's first major attempt at adopting Russian soundtrack to a foreign cinema.

After six months working in the Alma Ata studios, this film came out with one of the best technical jobs yet achieved in Russia and is fully comparable to anything of this type yet done in America.

The only bit of American soundtrack remaining are Alice Faye's songs and general overall sound effects of street and crowd noises.

The remarkable thing about the film is the selection of actors whose voices were dubbed in. Miss Faye's throaty waverings were copied by a Russian actress and a Russian comic even emulates Andy Devine's pebble soprano so effectively that his gags and mannerisms are fully preserved.

Another remarkable achievement is that the Russian script writer seems to have chosen Russian words which more or less match American lip movements. Despite the difference in language, there is no time when the players are not talking.

The job shows extreme care and extensive rehearsal. The audience doesn't know who the Russian actors are taking the American parts until the end of the film when the cast is given. They rate a big salvo.

'In Old Chicago' is packing them in for another reason. Rowdy love scenes and Miss Faye's portrayal of a woman of questionable reputation is a little shocking to the Russian public—the kind of shock that is good for the boxoffice. There is an embarrassed silence, for example, at the corny dancing of the Can-Can which many Russians are seeing for the first time. However, Alice Faye's buxom curves fits the Russian male's ideal of what women should look like. And there's many a Soviet sigh being heaved over the masculine beauty of Tyrone Power.

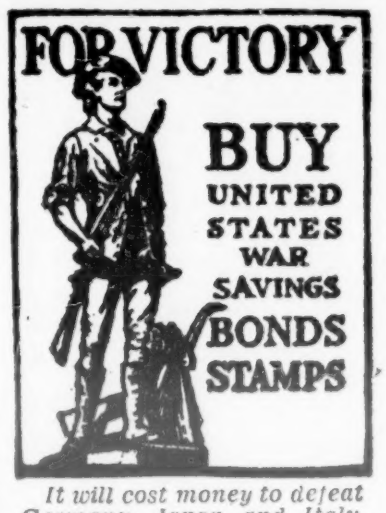
However, one of the strangest things is the audience reaction to the Chicago fire. Russians who have endured bombings and Red Army men who fought at Stalingrad and Leningrad, evacuees whose homes have been a battlefield, all leave the theatre remarking with feeling about the horrible burning of Chicago.

CUGAT'S RUMBA THROAT

Hollywood, July 6.

Xavier Cugat in the hospital with a strep throat.

He's here with his band for Metro's 'Mr. Co-ed' and 'Tale of Two Sisters.'



It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Judy Garland Draws Record 15,000 Patrons To Philly Dell Concert

Philadelphia, July 6.

Judy Garland gave internationally known instrumentalists and operatic stars something to think about Thursday night (1), when she set an all-time attendance record at the Robin Hood Dell. The little red-head drew more than 15,000 cash customers to her al fresco concert in Fairmount Park's amphitheatre, with at least 15,000 more turned away. Most of the latter had already purchased their ducats and the money had to be refunded.

It was the first concert date for Miss Garland, but by the results shouldn't be the last. The gal is a natural for the pops. She has a small, musical voice, but a singing personality which had the huge Dell crowd in her mitts almost immediately. Even the longhairs in the audience were in her corner. They came to sneer, but stayed to cheer along with the hep kids.

Andre Kostelanetz, whose wife, Lily Pons, once set a Dell record herself, led the orchestra accompanying Miss Garland.

Shee teed off with a Gershwin medley, 'Someone to Watch Over Me,' 'Do, Do, Do,' 'Embraceable You,' 'The Man I Love' and 'Strike Up the Band.' For her second group she sang 'A Garland Medley,' faves from her pix 'You Made Me Love You,' 'Our Love Affair,' 'Nobody's Baby,' 'For Me and My Gal.' Her finale had a title which was really appropriate: 'The Joint Is Really Jumpin' Down at Carnegie Hall,' from her forthcoming picture, 'As Thousands Cheer.'

Previous record was hung up last year, when an Oscar Levant all-Gershwin concert lured 14,250 through the wickets.

MEBBE AFTER THEY SEE IT THEY'LL PAY HIM

Hollywood, July 6.

Doctors on the home front, overworked and underpaid on their daily and nightly rounds, will get an accolade in 'Silent Victory,' to be produced by Bryan Foy at 20th-Fox.

Story of the country medico and his wartime problems is being screenplayed by Gerald Schnitzer for autumn production.

Schnoz Takes Camel West Aug. 12; First M-G Pic Set

Wrinkles in Jimmy Durante's two picture per year deal with Metro have been ironed out and he will report on the lot the middle of next month. Schnozzle's radio program for Camel cigarets, which has priority over the film commitment, will originate in Hollywood during the shooting of 'Two Big Sisters,' which Joe Pasternack will direct. Durante, Gary Moore and others, who will go to the Coast for the air shows, are due back in New York during the fall.

Schedule calls for the final Camel program from this end on Aug. 5, with the next show on Aug. 12 coming from the Coast, while Durante goes to the studio four days later. Durante is to pay the additional expense for those in the radio show, but not inclusive of the wire charges.

Eddie Jackson, who went back to Akron with the idea of opening a cigar store, etc., has rejoined Durante and goes west with him.

Conversation Between Two Ulcers

By ALAN LIPSCOTT

Two ulcers were talking in a gagman's interior,
(Can you think of a conversation that's eerier?)
Since ulcers are nameless as you and I know,
Let's christen one Bill and the other one Joe.

Said Bill to Joe: 'I'm in this tummy,
Because of a comic who wasn't too funny.
A surefire blackout with him was a clinker,
The writer, not he, was always the stinker.
If a joke ever layed, then the joke, it was smelly,
Though a month ago Hope, with this joke got a belly.
As his Crossley would drop, he would rant and he'd rave
And he'd Simon Legree the poor brain of his slave.
And so out of wrath, and worry and corn,
I, little I, one morning was born.'

Said Joe to Bill: 'Take poor little me,
I'm in this world without benefit of fee.
You came to life through paid aggravation,
While I am a baby of pure speculation.
I was raised on the con of an agent and actor,
And 'work on the cuff' was the primary factor.
I was suckled on care and humiliation,
Hunger and worry and self-degradation.
Yes, you earned your soda, bicarb and your tum,
While I am a shiftless and ne'er do well bum.'

L'Envoi

If you must get an ulcer, be sure to get paid for it
Or, how in the world are you gonna get aid for it?

New York Runaround

By Radie Harris

Now that Ingrid Bergman is the most in demand femme star in Hollywood, it is interesting to recall an amusing anecdote anent her arrival in U. S. four years ago.

It seems that when she checked in at the Selznick Studios to make her American screen debut in 'Intermezzo,' it was at the same time that Vivien Leigh and Clark Gable were working on the lot in 'Gone With the Wind.' Naturally, they were occupying the two star dressing rooms, which meant that Miss B. had to go 'slumming' in the third best—a bungalow with a sitting room, dining room, dressing room, kitchenette and bath.

Of course, David Selznick was upset and embarrassed no end. There was nothing he could do but avoid his newest import, even when she called him two and three times. Finally, when the calls were too persistent to ignore any longer, he decided it was best to see her and apologize as best as he could.

Very sheepishly, he started, but before he could make any explanation, Ingrid greeted him with: 'Why didn't you tell me that I could live in this beautiful house? I just rented one in Hollywood yesterday!'

Scooping Around

Dick Haymes will be the crooning gift to 20th Century-Fox . . . Billy Rose has snared Miles White back from the gold in them thar Beverly Hills to costume 'Carmen Jones,' and John Hammon, Benny Goodman's brother-in-law, will be technical adviser on the operetta . . . Buddy de Sylva is at the Waldorf Towers . . . Irene Lee, with another year to go on her contract as eastern story ed for Sam Goldwyn, has handed in her resignation . . . while Lt. Douglas Fairbanks, Jr., is on overseas duty again, his wife, Mary Lee, is the house guest of Tucky Astor on Belleview avenue in Newport . . . Zachary Scott, the 'Alan Ladd' of 'These Endearing Young Charms,' is the dark horse for the title role of WB's 'George Gershwin' . . . the Cristiani family, all 26 of them, now doubling between 'Spangles' at Madison Square Garden and the Latin Quarter, will be glorified via a Life picture spread . . . it won't be Dietrich, or Carlisle, or Zorina, or any established name who will play the femme lead opposite John Boles in 'One Man's Venus,' but a newcomer named Marthe Errolle.

Ask Me Another

Are Bill Gaxton and Victor Moore bowing out of 'Mexican Hayride' because their salary demands plus the 10% interest in the show are more than M. Todd wants to give up?

Will M-G-M, which paid $200,000 for the screen rights of 'The World We Make' and wrapped it in moth balls, take it off the shelf now to capitalize on Sidney Kingsley's current Pulitzer Prize reputation?

What were Vinton Freedley, Mary Martin, Howard Dietz and Vernon Duke seeing in Columbia's projection room the other p.m.?

What well-known star always refers to her producer as a 'tower of trivia?'

Gotham Glimmings

Vivienne Segal has just been signatured for the revival of 'Connecticut Yankee.' Incidently, the Gallicos, Paul and Pauline, are rewriting the book of 'Miss Underground,' in which Miss Segal appeared, discarding the Nazi kidding angle and switching locale from Paris to a mythical kingdom.

Oscar Serlin, who is 'heiring' in November, has promised his p.a., Harry Forward, that it will be 'Life With Father' on the 8th, to coincide with the fourth anniversary of his Empire attraction. And his wife, Bobbie, has also promised that because redheads run in her family, the Serlin 'Clarence' will also be a carrot-top!

Nick Schenck's 15-year-old daughter, Martha, will be the envy of all her classmates at Ethel Walker's seminary when she enrolls there this fall. She is taking along her own horse, gifted her by Clark Gable!

Van Heflin's pretty, young sister, Frances, who is the only one of the original company now playing in 'Skin Of Our Teeth' (Florence Reed is on her vacation) has the inside track on all the other ingenues in town for the role of Bette Davis' daughter in 'Mrs. Skeffington.'

'M' Is For . . .

Two ex-vaudevillians met in front of the Palace the other day.
'Hiya, Pat. Whatcha doing these days?' greeted the first.
'I'm doing a Victory Garden turn,' answered Pat.
'Whatcha featuring?'
'Only the essentials—mint and marijuana!'

Santa Fe's 'Harvey Girls' To Be Glorified by Metro

Hollywood, July 6.

Gals who deal off-the-arm in eateries along the Santa Fe Trail will be filmusicalized and Technicolored at Metro under the title 'The Harvey Girls.'

Harry Warren and Johnny Mercer are writing songs and score, based on a story of railroad restaurants by Eleanor Griffin and William Rankin.

TALLU COMES BACK TO H'WOOD AFTER 11 YRS.

Hollywood, July 6.

Tallulah Bankhead returns to Hollywood for the first time in 11 years to assume the star role in 'Lifeboat' at 20th-Fox.

War picture, predicated on the drama of survivors of submarine attacks on the open sea, is slated to start July 26.

KIDS GO FOR NEW STARS

Zoot-Suiters' Reefers, Knives, Booze Cause Raid on Millinder's Cleve. Date

Cleveland, July 6.

Jitterbug dances at civic auditorium, particularly those featuring Harlem jive orchestras booked by Elroy Willis, local promoter, may be stopped, the result of vice conditions exposed by cops.

Lucky Millinder's orchestra was stilled last week when police raided Public Hall's ballroom, where 1,600 dancers, mostly zoot-suiters, were hoofing. Cops pinched eight zooters.

Three rug-cutters, averaging 16 in age, were thrown into the brig for smoking marijuana in the men's washroom. Another 18-year-old boy was found carrying a switch knife with a three-inch blade. Three adults were picked up for having a large number of reefers in their pockets, and a bootlegger was nabbed for selling rot-gut booze to adolescents at 35c per shot.

When word of the raid was whispered around the ballroom, the 1,600 jitterbugs almost staged a riot. After it was quelled by one patrolman, two policewomen and two state liquor inspectors, they found the floor littered with long-bladed knives and open likker bottles.

Willis, who has booked several similar dances before this season, told police it wasn't his fault that rowdies broke up the dance. He said and proved that 40 young hoodlums were turned away at the door by guards, but apparently some of them got into the ballroom via a back door.

Coming on top of recent zoot-suit riots elsewhere, police were alarmed over the possibility that such jamborees might foment trouble here. One high-ranking official favored a complete ban on 'all such disgraceful public affairs that would draw together young roughnecks and racketeers in barbaric dances that obviously encourage vice and hoodlumism.'

Willis is now trying to rent the Arena, a sports emporium not owned by the city, for a July 15 jamboree, but so far has been unable to wangle an okay out of Lou Herget, house manager.

Jolson's Gesture

They're still talking about Al Jolson refusing to accept coin for doing 'Swanee,' George Gershwin's first big hit, in the forthcoming Gershwin filmbiog for Warner Bros. (Jesse L. Lasky). Even his agents thought he was nerts, and Jolson said, 'All right I'll pay you the commission on the $50,000 you think I should have gotten, but I wanted to do it in memory of George and for my old friend, Jesse Lasky.'

Sequence shows Gershwin (player not yet selected) asking Jolson, 'And will the song be a hit, Mr. Jolson?' The Winter Garden star replies, 'Come to the theatre tomorrow night, and if the song's still in, I think you will know we both have a hit.'

The Arthur Camerons (June Knight) Telling All in Divorce Suit

Memphis, July 6.

The Little Rock hearing on June Knight's torrid divorce suit against Arthur Cameron, wealthy Texas oil man, was continued until July 13 after three days of testimony in which the blonde actress sought unsuccessfully to link the name of at least one Hollywood star with that of her estranged husband.

Chancellor Frank Dodge may have saved the Hollywood colony another juicy scandal when he refused Miss Knight's counsel permission to enter the names of several film actresses. The attorneys, on cross-examination of Cameron, sought to introduce in evidence a photo of one starlet, but the judge ruled the picture inadmissible.

Two film names did creep into the evidence nevertheless, but each escaped serious consequences. Anita Louise was brought into the record when Henry Rector, attorney for Miss Knight, asked Cameron if he had ever gone out with her.

'Never alone,' Cameron replied. 'Her husband is a good friend of mine and I don't go out with my friends' wives.'

It was at this juncture, as Mr. Rector indicated intention to ask about other names, that Judge Dodge said, 'I don't think it is proper for you to go on a fishing expedition among all the names in Hollywood until you have offered evidence to link certain persons with Mr. Cameron.'

It was Cameron himself who

(Continued on page 30)

INS CORRESPONDENT SURE LOVES H'WOOD

Art Cohn, International News Service war correspondent, somewhere on the battlefront, in a piece last week explaining why he can now never be a film critic, says that he goes to 'the movies at least once every day. I would go to three shows if I didn't have to eat.

'It makes no difference what the picture is, or who is in it... I am now convinced every picture deserves six stars, eight bells and the Academy Award.

'Boss,' continued Cohn, 'the next time some political windbag shoots off his big mouth in Washington about the movie industry, ask him what the hell he's doing for the boys who are fighting and dying out here just to keep his keaster out of a sling. We know what Hollywood is doing.

'And those sanctimonious patriots so swift to smear any man who happens to be an actor, let them take our word for it that an actor like Rooney or Bogart can do a million times as much good mugging in front of a camera than he can behind a gun...

'There's something tragically real,' concludes Cohn, 'about a real soldier boy shedding real tears over the make-believe soldier who is bleeding real tomato catsup.'

SINATRA BY WIRE

Lucky Strike will pipe Frank Sinatra in from the Coast for its Saturday Hit Parade program, after the singer goes west to begin work Aug. 9 on a film for RKO. It's said by his agency that Sinatra has the right to cut loose from the program during the film-making period, but that the piping arrangement was set up to obviate that necessity.

Sinatra is currently on a vacation before heading west.

KAZAN ON THE DOUBLE

Will Stage 'Venus' and Also Has 20th-Fox Bankrolling

Elia Kazan will run between two legit assignments, now that he's signed to stage 'One Man's Venus.' This has John Boles now in the role oringinally intended for Marlene Dietrich and since rewritten. Cheryl Crawford and John Wildberg producing. Paula Laurence and Kenny Baker are also set, and Kitty Carlisle or Marie Nash (who's being screen-tested at 20th-Fox this week) may also be in it.

Kazan's other chore is for 20th-Fox which is bankrolling his new play, but first he and Arthur Arent must write it.

H. B. Warner Broke

Los Angeles, July 6.

H. B. Warner, once a wealthy film star, filed a bankruptcy petition, citing his inability to pay a debt of $5,872 to Lionel Barrymore and Clarence Brown.

Petition is the result of a real estate deal with Barrymore and Brown in 1933 involving $44,168. Warner's obligation in the transaction was $14,722. He declared he has paid all but $5,872 and could pay no more.

YOUNG PLAYERS CLICK WITH FANS

New screen personalities whom film industry toppers predicted last year would be developed as a result of the terrific shakeup in talent rosters, due to the draft and sharply increased taxes, are already beginning to emerge as the favorites of a new generation of theatregoers.

While some of the older names continue potent b.o., there's a noticeable tendency reported among younger theatregoers to favor talented newcomers. Accent is on youth, and callous kids regard some of the established screen toppers as mature men and women, rather than romantic leads.

A new set of film heroes and heroines now appears to be in the making, according to views of major production department heads, some of them catching on after but one or two brief though effective subordinate roles. As a result there is less hesitancy among producers to place burden of carrying top budget product upon younger, comparatively unknown players. One instance is case of 'Song of Bernadette,' high-budgeter at 20th-Fox in which Jennifer Jones carries top assignment.

War pictures, among others, have developed many new pashes for the fans. Just as Uncle Sam's uniform draws attention in real life the same uniform glamorized on the screen is

(Continued on page 20)

Nightclub 'Gold Fish' 'Eater' Tells Humane Officer 'It Ain't So'

St. Louis, July 6.

Customers who patronize the Circle, a downtown nitery, last week appealed to the Humane Society to stop Billy 'Broadway Playboy' Irwin, an entertainer, from devouring gold fish as part of his act. Irwin, who played the role of a stewed collegian, would stagger up to the bowl, grab a couple of 'gold fish' and eat them.

Harold Present, investigator for the Society, trailed Irwin to his dressing room to issue the estop edict and learned that the fish were phonies. Irwin said: 'They aren't goldfish at all, they just look like goldfish. I make them out of carrots, cutting them thin so they'll quiver when I stir up the water in the bowl.' This explanation satisfied the Humane Society's agent, and Irwin was permitted to continue.

PREFER WRITING EAST

Oscar Hammerstein, 2d and Richard Rodgers leave New York for the Coast, July 9, to huddle with Darryl Zanuck on the musical version of 'State Fair.'

Team returns July 15 as they wlil complete their writing assignment in the east, rather than on the Coast.

Show Biz to Dedicate Service Flag At Unique Midnight B'way Rites; To Highlight NEIC's Powwow Open

In what shapes up as one of the most unique and colorful ceremonies staged in Times Square in many years, the entertainment industry will turn out en masse at midnight Wednesday, July 14, to pay tribute to the men from show biz who are serving in the armed forces. The occasion will be the dedication of a show business service flag at the triangle on Broadway at 43d street, the event to highlight the opening day's session of the Conference Board of the National Entertainment Industry Council. Two-day powwow of NEIC, symbolizing unity and full mobilization of show business's joint resources to help speed the victory, will get under way the morning of July 14 and conclude the evening of July 15.

From Broadway's legit houses, niteries, picture and vaude houses there will be a general outpouring of the top names and the small performers, in greasepaint and costume, who will join with all the other representatives of show biz in the mass midnight demonstration. As the beaming arc lights are focused on the triangle and as newsreels grind out the event, to remind the rest of the nation of the role the entertainment industry is playing in the war effort, the flag of blue and gold stripes will be hoisted in a solemn program of rededication that will be carried over the four major networks.

The Times Square ceremony, projected into NEIC's ambitious program by James A. Sauter, head of the United Theatrical War Activities Committee, and unanimously

(Continued on page 30)

Mammy Is Tops

While Art Hayes, WABC, found that American soldiers in camps here liked jive and sentimental ballads best, Joan Brooks, CBS singer recently back from England, found that service-men across the ocean preferred songs with the word 'home' in them, as long as they weren't too sentimental.

Evident that both jive and love suffer when Brooklyn gets too far away.

Lyman Asks 10G From MCA in Payment For Bonita Granville's Loss

Pittsburgh, July 6.

Abe Lyman is demanding $10,000 from Music Corp. of America to let Bonita Granville, screen actress now on a theatre tour with his band, out of her contract two weeks early. Maestro holds a six-week deal with young star at $2,000 per, which doesn't expire until July 22, and RKO has been paging her to return to Coast at end of current Pittsburgh engagement for a loan-out to Metro.

Matters were at a standstill over the weekend, with long-distance calls between RKO and MCA, and MCA and Lyman flying at the rate of three and four a day, with bandleader insisting he would hold Miss Granville to her contract for two more weeks unless MCA kicks in with the 10 grand.

Lyman figures she's a big b.o. factor in his show and feels her removal would cut down his grosses and subsequently his chances to cash in on percentages over split figures. In here at $8,500, he's likely to take out around $11,000 or better as his share at present rate of biz at Stanley.

M.P. RELIEF PILES UP SURPLUS OF $1,351,581

Hollywood, July 6.

Surplus of the Motion Picture Relief Fund amounts to $1,351,581, piled up chiefly through the radio shows, which have brought in total receipts of $754,861 since their inauguration.

George Bagnall, treasurer, explained that the reserve and the interest therefrom will be used eventually for the upkeep of the Motion Picture Country House. Aim is to increase the surplus to $3,000,000.

CHICO MARX DICKERING STR.-VAUDER IN S. F.

San Francisco, July 6.

Chico Marx has been talking to Irving Ackerman, partner of Sid Grauman in Alcazar theatre operation here, about bringing a variety show, featuring Marx's band, into the theatre. Idea would be to build a two-a-day vauder around the band, similar to Grauman's 'Highlights of 1943,' which played the Alcazar.

Marx is current here at the Golden Gate, vaudfilmer.

Cantor Urges Morale Workers to Get Smart Scripts; Hospital Shows Needed

By ABEL GREEN

If it weren't for his schedule of bookings in several key cities, en route back to Hollywood, to address luncheons, teas and dinners in towns such as Omaha, Minneapolis, etc., to further repatriation of refugee youth from Hitlerland Europe, Eddie Cantor would stay over for next Wednesday's (14) opening session of the National Entertainment Industry Council in New York. He would tell NEIC plenty about the home-front, the need of a 'hospital circuit,' and the like.

He has done lots of that. He plays all Kaiser shipyards, or others, as when he and his daughter, Marjorie, visited Baltimore July 4—appropriately enough—to launch the George M. Cohan at the Bethlehem Fairfield Shipyards.

He sees, in closeup, how absenteeism is in some respects an overrated thing; and how some times it just can't be helped.

Take the Bethlehem plant in Baltimore with its 40,000 workers, of which perhaps 15% are women. It's natural for the femmes to drop out some time, considering that many work even seven days a week because that overtime is worth time-and-a-half.

'But,' urges Cantor, 'when a visiting star wants to emphasize the evil of absenteeism he must not preach. It's one thing for me to say, 'Of course, if you stay away it doesn't help Mr. Whiskers, but it does help the Man with the Moustache.' That's all right, I think, because I then go into my song-and-dance, then back again when I might observe, 'Well, if my coming here saves you the bother of going out for your entertainment and theatrical diversion,

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Insiders Figure Col. Lawton Will Again Steer Army Pictorial Service

Washington, July 6.

A new shakeup in the Army Pictorial Service, which will return Col. Kirke B. Lawton to its command, is predicted here by insiders as the result of two developments last week.

First was the nomination of Brigadier General William H. Harrison, present chief of the service, to major general. Second was the quiet return of Army Pictorial to the Signal Corps, a step which was not made public.

In addition, Lawton, who warmly defended the motion picture industry at the Truman Committee, is expected to be nominated by President Roosevelt to become Brigadier General.

First tip came when Harrison was upped by the President. It was pointed out in the War Dept. that a major general was not necessary to head the Pictorial Service and that Harrison, v.p. of the A. T. & T. on leave, was being groomed for a bigger job. Then came the return of the service to the Signal Corps from which it was removed at the time the Truman Committee kicked up its 'Hollywood colonels' issue. From that time until last week, Army Pictorial Service was an independent unit in the Army Service Forces. Pictorial Service is now under the wing of the Army's new Chief Signal Officer, Major General Harry C. Ingles, who recently succeeded Major General Dawson Olmstead.

In Col. Lawton, Hollywood found a real friend who was not afraid to go before the Truman Committee when that body was on a rampage, in order to tell the true story of all that the industry was giving and doing for the war effort.

Larry Adler Passes Up 9G Sfint for Cuffo Tour Of Camp Show Dates

Chicago, July 6.

Larry Adler closed at the Empire Room of the Palmer House last night, giving up a 10-week contract at $900 a week to play offshore for USO-Camp Shows. He finished a little over two weeks of his engagement here.

Following an appeal to the various theatrical guilds in an effort to meet the great demand for entertainers overseas, the local USO-Camp Show office signed up several other performers for offshore stints including Bob Evans, Morris and Ryan, Johnny Perkins, Tommy Martin, Rita Roper, Ray Marsh, Stan Ericksen, Trudy Simmons, Joe and Jane McKenna and the Albins.

MAJOR LORENTZ BACK, THEN OVERSEAS AGAIN

Major Pare Lorentz, former documentary picture writer-director-producer, returned last week from North Africa and the Near East with his U. S. Army Air Forces film unit, which is attached to the air transport command. He goes to the Coast this week to cut the flying service footage his unit photographed during the Tunisian campaign. The films are not public showing, but will be used exclusively for pilot instruction.

Lorentz will probably return east in a week or two and is then slated to be sent overseas again with his unit, which includes most of technical crew that was with him when he was a producer at RKO and, before that, when he wrote and directed pictures for the Government. Meanwhile, his breach of contract suit against RKO, based on the studio's cancellation of his partly completed 'Name, Age and Occupation' feature, is pending in the courts.

Just after his arrival back in the U. S. from North Africa, Lorentz wa. married to Elizabeth Meyer, daughter of financier Eugene Meyer.

Switch Bond Drive Push

Owing to transportation difficulties, personal appearances of film stars have been eliminated in connection with the exhibitor campaign in July to help sell one dollar's worth of war stamps to every person in the United States.

Newsreel clips of stars will be used as supplemental trailers for the drive instead.

Camp Upton 'Opry House' Al Fresco for Summer

Camp Upton, N. Y., July 6.

The 'Opry House' here, birthplace of 'This Is The Army,' Irving Berlin's all-soldier smash, has moved outdoors to a tremendously improved summer theatre.

Scene of nightly shows for recruits entering the reception center, the al fresco theatre boasts new sidewalks, a terraced and sodded audience section and a new orch pit.

Winter quarters are a large renovated garage, originally built by the Civilian Conservation Corps.

WJZ, N. Y., Troupers Have Long Been Giving Shows for the Wounded

New York.

Editor, 'Variety':

Wanted to compliment you on your editorial of Wednesday, June 30, entitled 'Wounded Need Laughs.' We agree 100% that of all the morale work to which the entertainment world can contribute its services, the hospital and Sick Bay shut-ins deserve, at this time, and hence forward, primary consideration.

When 'Variety' honored station WJZ with its 1942 Showmanagement Award for Entertainment Services to War Workers, the WJZ Victory Troop was not at all content to rest on its new laurels. Not only did the large group of patriotic WJZ and Blue Network artists continue its unselfish efforts—at industrial war plants, both for the swing-shifters and day-laborers, at Army, Navy, Marine, Coast Guard and Merchant Marine Bases, at War Bond rallies, and at Canteen entertainment—but we immediately began to bring complete half-hour shows into hospital wards, and full-hour-and-a-half shows onto hospital auditorium stages.

In February, 1943, our gang entertained at the Sick Bay for the Army Air Forces Technical Training

(Continued on page 20)

Ted Hammerstein's Dual Job With USO-Camp Shows

Ted Hammerstein, field supervisor for USO-Camp Shows, Inc., has been brought into the homeoffice in N. Y., where he'll assist Harry Delmar in setting up domestic and overseas unit productions.

On the offshore setup, currently most hectic because of the increasing demand for the morale stints on the global fighting fronts, Hammerstein will also work with Lou Wolfson, who recently took over operation of the Overseas Division.

Wing's Service Ribbons

American Theatre Wing is giving service ribbons to volunteer workers who have contributed their services for the past year. The first to be 'decorated' are those who have been active in the Wing's N. Y. Stage Door Canteen. The bars are in the form of striped ribbons, similar to those given soldiers and sailors who have been in war action.

Demand for the service bars is heavy, there being around 2,000 entitled to receive the ribbons, but not enough have been secured as yet to go to all those eligible.

'Ballyhoo' Opens On Camp Show Circuit; Burns and Allen Tour

Newest unit to swing out on the Camp Shows circuit under the revamped schedule making available more musical shows for al fresco appearances is 'Ballyhoo.' Unit teed off Saturday (3) at Camp Endicott, with June Preisser topping the cast. Latter stays out with the show until July 13.

Others in cast include Gloria Parker and all-girl band, Kim Loo Sisters, Al Gordon, Canfield Smith, Joe Phillips & Marion Colby, and a line of six girls.

George Burns and Gracie Allen join the Blackstone unit as volunteer performers for a series of dates extending from July 16 to July 29. Comedy team bows in at Camp Callan, San Diego, and will play six camps and navy bases on the Coast. It's their first time out for Camp Shows as part of a unit, although last season they did a number of 'personality' dates in the east.

Also slated for tours during July are Judy Garland, Paul Lukas, Robert Young, Kathryn Grayson, Donna Drake, Luise Rainer, Betty Hutton and Red Skelton.

Philly Dedicates Two Al Fresco Canteens

Philadelphia, July 6.

Two outdoor canteens were dedicated for servicemen in Philly.

American Theatre Wing opened new al fresco canteen in courtyard of Academy of Music to run as adjunct to canteen in Academy's basement.

Another open-air spot opened last night (Mon) on Reyburn Plaza, opposite City Hall, built by a combined committee of CIO-AFL trade unionists with all labor donated. Funds were provided by the USO and the city.

The bulk of the USO appropriation ($16,000) will go for hiring orchestras.

In connection with Canteen's first anniversary an exhibition of photographs showing show biz and politico celebs doing their stints as bus help has been opened at the Art Alliance.

Uncle Sam's Callboard

Cpl. Harvey's Air Shows

Hollywood, July 6.

Cpl. Jack Harvey, with the 348th Air Base Squadron, Long Beach, is writing and producing a radio show called 'Wings Over the World,' honoring the Air Transport Command.

Show will be released on the Coast over the Blue network and will be recorded and shipped to Yank transport bases around the globe.

Lt. Spencer Bentley

Spencer Bentley, radio legit and picture actor, commissioned a lieutenant U. S. Merchant Marines and already in active service. He enlisted only about two weeks ago.

Craft Organizing Camp Orch

Pittsburgh, July 6.

Pvt. Charles Craft, band-leader known professionally as Baron Elliott, has been assigned to organize camp orchestra at Fort Meade, Md., where he's been stationed since induction. For nucleus Elliott will use two Pittsburgh musicians who went into the service with him. Frank Natale, formerely head of the strolling trio at Union Grill and a guitarist, and Emil Brenkus, bass player who was with Frank Andrini and his Argentinians.

Prior to his date with Uncle Sam, Elliott had the staff band at Hearst station WCAE and also doubled into Bill Green's Casino on a dance job.

Jim Gillis In

Scott Field, Ill, July 6.

Pfc. James P. Gillis, ex-Broadway actor and singer, has enrolled as a student here at the radio school of the Army Air Technical Training Command. Upon graduation he'll be a radioman-gunner on a Flying Fortress.

John Mitchell, studio engineer, with WLW-WSAI, passed his physicals and dons uniform this week.

Frank Christie Dons Khaki

Seattle, July 6.

Frank Christie, recently promoted from chief booker for Evergreen and Hamrick-Evergreen theatres, to film buyer, left last Saturday for the Army. He reported at Fort Lewis for induction. No successor named.

Lt. Craig Recovers from Wounds

Report from the South Pacific states that Edward J. Craig, Lieutenant in the Marines, has recovered from wounds received on Guadalcanal. He is identified as a young actor who, after leaving Columbia University, made his debut in 'Johnny Belinda,' produced at the

(Continued on page 27)

Yanks in No. Africa See Vaudeville Stage a Real Comeback Via USO

By PFC. I. M. 'BILL' STEIN

Somewhere in North Africa.

Editor, 'Variety':

Here's the latest 'Drops from a Stein,' to let you know 'What's Cookin' on the North African Range,' From backstage, in the N. African Theatre of Operations.

First of all, may we publicly say, we are so happy the African Olympics are over—Rommel won all the foot-races. We wanted to get Rommel's helmet for a souvenir; but guess we'll have to be satisfied with a pair of his track-shoes. Our favorite song that we now dedicate to Africa, 'Where Do I Go From You?' We arrived in Africa with a machine-gun in one hand and a 'Variety' in the other. Our outfit captured some Germans. I questioned them in my German (with a Lou Holtz accent). I did find out there are no kosher delicatessens in Berlin. When I send you my copy from the Y.M.H.A. in Berlin you'll know this kid is really happy).

The last 'live entertainment' we saw over here was Martha Raye, a grand trouper. Martha knows what the boys like; and she was as welcome as a letter from home. Vaude-

(Continued on page 27)

Texas Camps Request More Entertainment

Amarillo, July 6.

Recommendations have been forwarded to the War Department's Special Service Division to have theatrical troupes visit camps in the Texas Panhandle area. As yet servicemen have no regular program schedule.

Cities making up the Panhandle circuit would include Amarillo, Dalhart, Childress and Pampa. Various USO-Camp Shows would also be included, according to the plan.

USO, Variety Club Join With Civic Leaders On Pitt's Canteen Project

Pittsburgh, July 6.

Theatre people in Pittsburgh have joined in with industrialists, union representatives and the city at large to open one of the most outstanding clubs in the country for service men—the USO-Variety Club Canteen—a few steps from the Pennsylvania railroad station.

Of striking modern architecture, similar to the buildings seen at the World's Fair, decorated by well-known professionals, serving free cookies, cake, doughnuts, coffee and soft drinks, providing beds where men can catch a nap between trains, the Canteen, which opened May 17, attracts thousands of service men and women daily. Train announcements are made by loudspeaker from the station and broadcast to all floors of the Canteen.

In the Canteen auditorium, complete with stage, movie projector and soon to have a cabaret-style interior, the Variety Club of Pittsburgh puts on nightly entertainment, and service men and women who care to dance can jitterbug until they drop.

According to arrangement, all entertainment at the USO-Variety Club Canteen is in charge of the Variety Club of Pittsburgh, with Brian McDonald as 'chief barker.' The Variety Club also joins with the USO in providing senior and junior hostesses. The USO, in turn, supervises the Canteen itself and keeps things running smoothly.

Name bands, such as Harry James, Benny Goodman and Shep Fields, actors, such as Dennis Morgan, Katharine Cornell, celebrities like Sergeant Barney Ross, fighting hero of Guadalcanal, come to the Canteen through the Variety Club. Fighters visiting Pittsburgh sometimes train in the Canteen auditorium so the service men can watch the workout.

(Continued on page 27)

L. A. to N. Y.

Harry Akst.
Russell Bennett.
Steve Broidy.
George Brown.
Harry Cohn.
Tom Connors.
Sam Frey.
Nick Grinde.
Betty Hutton.
Al Jolson.
Dr. Herbert T. Kalmus.
Fred Kohlman.
Erich W. Korngold.
Mary Livingstone.
Sam Marx.
Murphy McHenry.
William C. Menzies.
Norman Millen.
Murray Silverstone.
Spyros Skouras.
Lee Stewart.
John Twist.
Max Wilk.

N. Y. to L. A.

Mac Benoff.
Irving Berlin.
Abe Burrows.
Michael Curtiz.
Julius Epstein.
Philip G. Epstein.
Radie Harris.
Jerry Horwin.
Franklin Hughes.
Jackie Kelk.
Parke Levy.
Maj. Pare Lorentz.
Rouben Mamoulian.
Fred Othman.
Bernard L. Schubert.
Hunt Stromberg.
Hal B. Wallis.
Carlton Young.
George Zachary.

Hecht Adds Warsaw Ghetto Strife to 'Die' For H'wood Showing

When the pageant of Jewish persecution by the Nazis, 'We Will Never Die,' opens in Hollywood July 21, it will include a new scene by Ben Hecht dramatizing the recent bloody Warsaw Ghetto battle and starring Ingrid Bergman and Edward Arnold.

Cast of 1,000 volunteer performers will be recruited in Los Angeles.

The Coast preem of 'Never Die' has been tentatively set for July 18 at the Hollywood Bowl. Other film stars skedded to appear include Edward G. Robinson, John Garfield and Paul Muni if latter's revival of 'Counselor-at-Law,' currently on Broadway, closes before mid-July as expected.

It is reported that several studios are interested in the Hecht script.

U. S. SOLDIERS 'ST. MARK' STRONG CLICK IN LONDON

London, July 6.

Special section of the U. S. Army, in association with the American Red Cross, presented 'Eve of St. Mark' Sunday (4) at the Scala theatre. There was no boxoffice, tickets being free to servicemen.

Play was admirably produced by Rusty Lane, with Ensa helping with sets. Show was warmly received by servicemen and their friends. No criticisms appeared in daily newspapers, although there was no ruling against comment.

Production plays the Scala for four weeks, after which it may tour the big military camps.

N. Y. City Patrol Corps Would Enlist Show Biz

Move to get additional actors into the City Patrol Corps, as a wartime necessity in protecting the vast reaches of New York City, has been taken by Charles Reed Jones, head of Republic's ad-publicity department and a captain in the CPC. He has written Bert Lytell, president of Actors Equity, suggesting collaboration by members of the acting profession. Jones is hopeful of enrolling a large number of Equity members pointing out that already some members from actors' ranks are in the Corps.

He pointed out that not only Broadway but all of N. Y. City is facing a serious police problem largely because of the dimout. He cited that the N. Y. police force has lost many men to the armed services, with no replacements available because the type of men required are demanded by the military services.

Jones also related that the situation is further complicated because many men are needed to guard water-gates, reservoirs, bridges and other likely targets of saboteurs. The City Patrol Corps supplements the police in all of its duties, men and women being needed for two shifts, from four until eight p.m. and from 8 p.m. until midnight.

$1,000,000 IN WAR YARNS

Internal Revenue Chief Paves Way Whereby Pay Tilts May Be Granted

Washington, July 6.

Way was opened here Thursday (1) for films, radio and other branches of entertainment to pay their salaried employees, not covered by the Fair Labor Standards Act, increases for overtime work. Guy T. Helvering, Commissioner of Internal Revenue, pointed out that only those covered by the Fair Labor Standards Act now get time-and-one-half for overtime. Others have been unable to get the increases because of the wage and salary stabilization program.

'Payment for overtime to wage earners,' Helvering pointed out, 'without any additional compensation to the salaried personnel, in many cases results in the wage earners receiving more total compensation for a given period than their immediate superiors and, in some cases, more than the second and third levels of supervision.'

Previously, there had been no chance for overtime increases to salaried personnel making over $5,000 a year, or to executive, administrative and professional employees making less than $5,000, and not represented by a recognized labor union.

What this will mean to high salaried actors and officials of the film studios and radio networks was not made clear, but it was likely that they would all be allowed something for working more than 40-hours a week. Chief beneficiaries will be in the lower and intermediate brackets.

Bureau of Internal Revenue will operate the plan on a sliding scale, in which virtually all salaried people are expected to benefit, if they work overtime. For example, salaried employees whose regular pay for a 40-hour week is equal to, or less than, that of the highest hourly paid employees, will be allowed overtime pay at the same overtime rates paid

(Continued on page 8)

Kurtz's Sho-Club, B.O. Hypo Plan

A sales promotion plan designed to increase patronage in theatres or other permanently operated places of amusement, copyrighted by William Kurtz, manager of the Rialto, N. Y., and known as the Sho-Club, proposes the purchase of a monthly ticket that would entitle the holder to an unlimited number of single admissions.

The patron, under the plan, receives a folder containing a membership card which identifies him by photograph and signature, much the same as a railroad commutation ticket, so that it woudn't be transferable. He would receive this monthly ticket for a specified sum, based by the theatre upon its average admission prices and the number of changes monthly, plus taking into account an appropriate discount.

Patron would visit the theatre whenever desiring. Holding a monthly card, in Kurtz's opinion, would satisfy the inherent desire for special privilege as well as the holding of what amounts to a pass, while at the same time saving money on theatre attendance.

Advantages to a theatre, under the Sho-Club plan, would include local tieups with merchants and others, promotional projects of various kinds, etc. Pointed out by Kurtz that a theatre would receive its money in advance for an entire month, and would stand to benefit through changes in weather or other factors which would ordinarily affect daily business. Also, the average person buying a monthly ticket might miss some shows.

Where pictures are played on percentage, the receipts per month from memberships in the Sho-Club would be pro-rated by the day, so that each distributor receives his proper share. Distribs also can check a theatre using the plan by having access to the Sho-Club records.

Haley's Dude Ranch Pic

Hollywood, July 6.

Bill Pine and Bill Thomas, who have been making economical action pictures for Paramount release, are detouring into musical production, with 'Rhythm Ranch' as their first venture into tunefilming.

Jack Haley, late of the vaude revue, 'Showtime,' has been signed as star of the dude ranch film.

Show Biz Watches Effect of 20% Tax

Coming conveniently after the big Fourth of July weekend, the start of the 20% withholding tax the end of this week on whatever day people get their checks, is causing some apprehension in theatre and distribution quarters as well as among leaders of other fields of amusement which are now enjoying lush business.

New income tax bite is expected to be felt the most over the coming weekend and through to probably Sept. 1 before people readjust themselves to its impact on their pocketbooks. Believed, however, that while a permanent drop must be anticipated, greater over the summer than later on, that this new form of taxation will not seriously injure the boxoffice. Vacations also figure over the summer, plus the loss of certain revenue to beaches and other outdoor activity in spite of gas rationing.

The withholding tax is particularly heavy for single workers without dependents. Persons in this class will be tapped for a tax of $8.60 for those earning between $50 and $60. Married persons in the same classification will have $6.20 diverted from their paychecks. In cases where wives work and take their own exemptions on separate income tax returns, the withholding figure is $8.60.

Though the withholding tax is steeper than under the old quarterly system, the theatres will not at least feel the periodic drop that has been experienced when people had to get together large amounts each quarter during the year. Instead, under the weekly deductions, it is believed employees will readjust their expenditures and budgeting accordingly but due to having nothing else to do will not reduce so much on picture-going.

'FIBBER AND MOLLY' SET FOR TWO MORE AT RKO

Hollywood, July 6.

RKO signed Fibber McGee and Molly to a new contract calling for two more starrers on the 1943-44 program.

First under the new agreement will be 'Heavenly Days,' slated for late autumn filming with Robert Fellows producing.

Mex Looks Big—Gould

Outlook for the picture business in Mexico is bright, with improved roads and better communication expected to broaden the market, according to Walter Gould, United Artists foreign manager, who returned to N. Y. over the weekend after a 5-week stay in Mexico.

Four or five new first-run theatres are building in Mexico, he stated, with nearly all expected to be finished between now and the end of 1943.

Fuller's Tinted Cruise

Hollywood, July 6.

Paramount assigned Lester Fuller, of the Broadway stage, to direct 'Caribbean Cruise,' a high budget musical show in Technicolor.

Picture is slated for autumn shooting, with Lou Harrris as producer under general guidance of Walter MacEwen.

MAY BE SHELVED BY MAJOR COS.

More than $1,000,000 worth of war yarns bought by major studios are now unlikely to be produced. Discussions among production toppers currently take into account possibility of a cessation of hostilities in Europe by next year and curtailed production and distribution which makes it necessary to scan future deliveries more carefully. Stories costing from $50,000 to $300,000 are now being considered for the shelf.

Major studios are primarily affected by war story buys because of length of time usually allotted to turning out high-budget product.

Story going into production now may not be in release until 12 months hence, figuring elaborate script preparation, careful casting, etc. In this event, a change in the European situation might catch studios with big budgeters in early stages of release.

War-themed yarns with Pacific locale may not be affected, however, since it is generally expected that the Japanese war will be the last to be cleaned up. War themes with U. S. locales are also unlikely to be shelved.

Stories dealing with underground movements in Europe are most likely to be held up.

Recalling experiences immediately following the Armistice after World War I when U. S. film companies quickly lost most of the profits they had made on war films previously, production execs are inclined to scrap story properties rather than risk further investments in costly negatives.

Problem among the smaller studios is not quite as acute since films can be produced and released faster.

H'wood Subsidy Of OWI Film Bureau Nixed by Haysites

Hollywood, July 6.

Motion Picture Bureau of the OWI shutters its Hollywood offices July 15, with orders to Nelson Poynter and his 15 staff workers to wash up details of their business by that time. Understood Poynter offered to serve as film liaison chief on a dollar-a-year basis, but the government turned it down. Idea of maintaining the bureau through finances furnished by the film industry was favored by a few individuals, but nixed by the Hays office on the theory that it would be contrary to the wishes of Congress, which refused funds for the bureau's continuance.

Opinion in Hollywood is that Lowell Mellett, chief of the OWI's Motion Picture Division, will maintain some sort of contact with the film industry, presumably in an advisory capacity such as he exercised when he was an executive assistant to the President before the establishment of OWI. During that time he kept in close touch with home office execs in New York and rendered valuable service in solving production problems, ranging from propaganda stories to raw film requirements.

Producers believe the closing order will end the practice of many studios in submitting advance copies of film scripts for governmental approval.

MILSTEIN-SAM WOOD JOIN PARTNERSHIP

Hollywood, July 6.

Jake Milstein has joined Sam Wood as partner and will business manage Wood's production unit at Columbia. They will make two pix yearly, Wood directing one or both, for a period of five years.

Milstein will look after marketing of the unit's output. First picture will be directed and produced by Wood, followed by 'Address Unknown,' Wood producing with a top director to be named.

Film Execs Face New Headaches As Result of OWI Film Unit Shutdown; Gov't Plans Confabs, Key Offices

Elimination of the film division of the Office of War Information will cost the film industry from $500,000 to $1,000,000 annually, depending on services for various government bureaus which it may be called upon.

OWI was scheduled to deliver 26 shorts, accompanied by 677 prints each, which would represent a cost of over $400,000. This in itself, however, is only a minor proportion of the costs likely to be involved if no central channel between government agencies and the film industry is available.

Through Lowell Mellett the industry has succeeded in eliminating much duplication of effort. Film programs lined up at the same covered the war and home front factual film needs comprehensively.

Potential headaches confronting the industry in dealing with innumerable government agencies are of greater concern to industry execs than any increased cost of film contributions to the war effort.

Office of War Information's film bureau shuts down completely after July 15, as a result of failure by Congress to appropriate necessary funds for the domestic portion of the OWI. The $50,000 remaining in the fund will carry part of remaining force in N. Y. along for two weeks after deadline of July 1. After that, only a liaison officer between the OWI and industry's WAC is likely.

Spewack Abroad

Shuttering of the big N. Y. offices of OWI film unit will hit a group of Hollywood technicians hardest, being estimated that three-fourths of people in this unit are from the Coast. Sam Spewack, who formerly headed N. Y. unit, is now with the OWI overseas bureau and currently abroad.

W. P. Montague, former assignment editor of Paramount newsreel, left about six months ago to handle similar spot with the domestic OWI. He likely will join one of the news-

(Continued on page 12)

Directors Give OK

Following meeting of shareholders, 20th-Fox board of directors met yesterday afternoon and authorized the sale of the new prior preferred to a group of underwriters headed by Lehman Bros., Hayden, Stone & Co., Blythe & Co.

Stock will be offered at $100 per share, with net to company of $9,700,000. Difference of $3,300,000 required for purchase of Chase stock in National Theatres will come from the 20th-Fox treasury.

Spyros Skouras, 20th prexy, presided at both meetings.

20th-Fox Votes To Buy Out NT Stock

Twentieth Century-Fox Film shareholders, by majority vote yesterday (Tues), at a special meeting held in New York, approved proposals for 20th to exercise its option to purchase 1,044 shares of National Theatres stock, held by the Chase National Bank, for $13,000,000. 20th stockholders, during the same session, okayed a proposed amendment authorizing the increase of capital stock in the corporation by 100,000 shares of prior preferred stock.

Net aggregate amount to be received by 20th-Fox from the sale of the prior preferred stock is to be not less than $93.50 nor more than $101 per share, plus accrued dividends. Price to 20th will depend, in part, on the dividend rate of the prior preferred which will be not more than $5 per share and not less than $4.25 per annum.

Provision is made for a prior preferred stock retirement fund at the rate of $150,000, or 2% of the consolidated net earnings (but no more than $250,000) of 20th for the fiscal year ending in 1943. In subsequent years $300,000 or 4% of consolidated net earnings per annum (but not more than $500,000) is to be set aside for retirement purposes.

20th may now sell prior preferred stock without further action by stockholders and upon such terms as may be fixed by the directors of the company.

Voting in favor of the purchase of the Chase National interest in N. T. were 129,178 7/12 shares of preferred and 1,238,283 9/24 common. Opposed to the purchase were 2,570 4/12 preferred and 13,957 16/24 common. Chase preferred didn't vote. Voting the favor of issuing the new prior preferred were 792,484 1/12 preferred and 1,230,117 3/24 common. Against, 4,979 10/12 preferred and 22,020 22/24 common.

'ST. MARK' FOR STAHL ON NEW 20TH DEAL

Hollywood, July 6.

John Stahl signed a new two-year contract as director at 20th-Fox, with 'The Eve of St. Mark' as his first assignment under the renewed pact.

Director is now in New York to glimpse the stage production of 'St. Mark,' written by Maxwell Anderson.

Axis Pix Tabu in Chi

Chicago, July 6.

Government agents have been busy along 'film row' in the past week calling on independent film exchanges to take all German and Japanese films out of service for the duration.

Agents are also checking on all theatres that have exhibited German-made films in the past.

Goetz-Spitz May Go UA After All

With entry of Leo Spitz into the Bill Goetz production setup, as board chairman of the newly incorporated International Pictures, reports were current anew last week of a likely dicker with United Artists for the release of one or more films from the Goetz unit. Ed Raftery, UA prexy, was on the Coast last week to discuss several new releasing deals.

Goetz is planning on an elaborate unit likely to include several other top producers, such as Nunnally Johnson, who is already under his wing.

Whether all of the Goetz output would be channeled through any one distributor is uncertain, however. Possibility that he may make separate distribution deals for each picture.

Goetz Moves

Hollywood, July 6.

William Goetz moved out of his top production office at 20th-Fox with the return from Army service of Darryl Zanuck.

Understood new company will move into space on the Samuel Goldwyn lot. Leo Spitz has a prior arrangement with Jack Skirball to produce a Fred Allen film (now cold) and one with Jack Moss to make a picture of 'Duffy's Tavern,' with releasing deals through United Artists. Chances are that International Pictures will release through the same outlet, although no deal has been arranged.

Spitz has been legal advisor for various film companies for 25 years, and at one time president of RKO.

Sherman's Loyalty to Oldtimers Rewarded In His Prairie Pic Sagas

By JACK JUNGMEYER

Hollywood, July 6.

Least fickle of film audiences are the western picture fans. Harry Sherman, producer of the Hopalong Cassidy tales which have set a standard for prairie melodramas, says it's a fact.

Emphasizing his observation as a veteran showman, Sherman continues, as he has for years, to cast many old favorites of the chase-and-gunfight sagas in his 'Hoppies' as well as his more elaborate recent western specials. These old time celebs—a few women as well as men—now play only modest roles, sometimes only bits, where they sed to dominate as stars. But Sherman spots as many as he can in every picture he makes, and calls their presence a good bargain, for himself as well as themselves.

It isn't to be credited to a producer's generosity or loyalty to fellow oldtimers in the business, this casting one-time top favorites who can still do a competent job in the saddle, in a brawl, as henchmen of hero or heavy, Sherman tells you. They still contribute more than they get, in the exchange which spells boxoffice for an entertaining picture —give more by their very names and presence.

To the legions of aging fans who sat on the edge of the seat when they and these former-day heroes were young and full of vinegar and watched the hell-for-leather rides, the battles, the decorous romancing —to these elder audiences the stars of yesterday are imperishable on the screen, still cheered, and constantly introduced to younger members of the family. A volume of such testimony keeps flowing in from exhibitors all over the country to Sherman and to some other producers who more or less consistently use the oldtimers.

Cavalcade in 'Buffalo Bill'

Among the one-time top names, generally but not always associated with westerns and violent melodrama of their heyday, now frequently cast in the Harry Sherman productions, including the forthcoming $2,000,00 special, 'Buffalo Bill,' he is making for 20th-Fox, are William Farnum, Herbert Rawlinson, Francis X. Bushman, Elmo Lincoln, Clara Kimball Young, Snub Pollard, Chester Conklin, James Farley, Gertrude Astor, and a score of character men who never rated stardom but warmed their share of saddle leather and gun barrels in the elder westerns and through many of the 51 'Hopalongs' Sherman has produced since he translated the first Clarence E. Mulford Bar-20 tale in 1935.

So, while wartime shifts of population and economy are shuffling motion picture audiences into new patterns—putting new type of patronage into old houses and vice versa—and compelling exhibitors to alter some of their fixed ideas about what 'folks like and don't like,' the fans who were responsible for the stardom of many of the elder names, still are strong partisans for them and continue to pay to see them.

Nothing fickle about these patrons, who are reported going as far as gas rations will permit to catch a glimpse of the vets who have never lost their heroic character or name value for the western steadies, as Sherman has discovered.

Final Details Okayed In Del. on U Merger

Wilmington, July 6.

Merger of Universal Corp. and Universal Pictures Co. into Universal Pictures Company was upheld in court of chancery here and a writ of error granted by the Supreme Court. Merger had been contested by Dorette A. Wise and Bailey, Dwyer & Co., both minority stockholders in Universal Corp., on the grounds it was unfair and illegal. Adolph Schimel, assistant secretary of the surviving corporation, testified to all details of the merger here last Wednesday (30).

Now that the agreement of merger was filed with the Delaware secretary of state, Schimel explained that notice of this merger appeared on financial tickers and in numerous publications. It was pointed out that the N. Y. Stock and Curb Exchanges had been notified of the changes and that the only future trading is in the common of the new Universal Pictures Co., listed on the Curb.

Par's Quiet Weekend

Hollywood, July 6.

Fourth of July weekend was the quietest of 1943 on the Paramount lot, without one picture in work within the gates from Friday to Tuesday. Only troupe on the job was on location north of San Francisco, filming 'Frenchman's Creek.'

Two features, 'Hail the Conquering Hero' and 'The Story of Dr. Wassell,' started today (Tues.), and four more face the cameras in the next 10 days.

RKO All Set For N. Y. Sales Meet

RKO contingent from the Coast scheduled to arrive in N. Y. next Sunday (11) for the RKO sales meeting at the Waldorf-Astoria Hotel, July 12-14, to join other delegates, is booked for a double-header baseball game (Dodgers vs. Pirates) in Brooklyn in the afternoon.

Ned E. Depinet, N. Peter Rathvon and other RKO toppers will outline sales exploitation and production plans during sessions starting next Monday. Three films to be screened are 'Behind the Rising Sun,' 'The Sky's the Limit' (Fred Astaire) and 'Lady Takes a Chance' (Jean Arthur). Parts of others are to be shown also.

Approximately 40 pictures are likely to be announced for release during 1943-44. Also to be discussed during confabs will be Walt Disney and Samuel Goldwyn product.

Eddie Cantor is scheduled for a talk on Monday (12) before leaving for the Coast to take his production assignment on the RKO lot.

Charles W. Koerner, v.p. in charge of studio production, and Perry Lieber, studio publicity director, are among those coming in from the Coast.

For the first time, RKO field exploitation men will attend a national sales sesssion. Exploiteers from all parts of the country are scheduled to attend for prizes to be awarded in connection with the Ned Depinet drive.

Browne-Bioff-Dean Tax Consultant Must Serve His Two Years

The conviction of Martin A. Hirsch, tax consultant of Brooklyn, who was charged with committing perjury before a special Federal grand jury investigating racketeering in the motion picture industry, was upheld on Thursday (1) by the U. S. Circuit Court of Appeals. Hirsch had been released in $5,000 bail pending his appeal. He was sentenced to serve two years and fined $2,000 by Federal Judge Alfred C. Coxe last year.

Hirsch's trouble started when he lied to the grand jury about the source of the $25,000 cash bail he had posted for Nick Circella, alias Nick Dean, Chicago night club owner, mobster, and former bodyguard for George E. Browne, ex-head of the IATSE. Dean was indicted, with Browne and Willie Bioff, Browne's personal aide, for extorting more than $1,000,000 from film companies in the motion picture industry.

Dean pleaded guilty and is now serving an eight year bit. Browne and Bioff were later convicted, receiving eight and 10-year sentences respectively.

Hirsch had contended that while his testimony was false it did not relate to a material subject, and, therefore, could not form the basis for a prosecution. The circuit court ruled, 'If the false testimony related to a material matter, as we have held, guilt is clear. Therefore only a seriously prejudicial error in the conduct of the trial would justify a reversal. The record disclosed no error of that character.'

Hirsch was called before the grand jury on June 12, 1942, questioned regarding the bail transaction, with the possibility of further indictment and to ascertain what Hirsch had done with the $15,000, which was returned to him. He testified that he had 'placed the money in a box and some of it I have got loaned out' when pressed for details.

Fun in a Morgue

Hollywood, July 6.

Bill Pine and Bill Thomas are going in for comic murder in 'One Body Too Many,' co-authored by themselves as a starrer for Jack Haley.

Originally signed to a one-picture deal for 'Rhythm Ranch,' Haley's pact was extended to cover the chiller-diller comedy.

Zanuck Back At 20th Prod. Helm

Hollywood, July 6.

Darryl F. Zanuck resumes his old post in charge of production at 20th-Fox today (Tues.) with his personal attention devoted to films of national and international character. One of his early objectives is 'The Story of Woodrow Wilson.' Another is a story with a Grecian background, depicting the fighting spirit of modern Greece against the German-Italian invasion.

Col. Zanuck, recently released from active duty in the Army, has called conferences of producers, directors and writers on pictures slated to get under way in the next month. On foreign policy, he has assigned Robert Kane to return to England within the next six weeks to produce one picture, and probably two, to take care of the British quota for 20th-Fox.

Atty. for 'Boys From Chi' Scores Browne-Bioff For Their 'Singing'

George E. Browne, ex-head of the IATSE, and William Bioff, his personal aide, were accused of 'attempting to talk their way out of Federal prison sentences,' by involving 'the boys from Chicago,' it was charged by James D. C. Murray, defense counsel for the six alleged Chicago gangsters in N. Y. federal court on Wednesday (30) before Judge Murray Hulbert.

Murray, in arguing motions attacking the Federal anti-racketeering indictment, stated that 'Browne and Bioff are attempting to obtain surcease from their sorrows by effecting a general jail delivery of my clients.' He intimated that Bioff and Browne had furnished information to government authorities concerning his six clients in an effort to obtain leniency for themselves.

Judge Hulbert reserved decision on the three motions, which attacked the sufficiency of the indictment, and on another special plea through which the defense attorney hopes to prove that the statute of limitations bars prosecution and for a bill of particulars. Murray also sought a delay of the trial which is scheduled for Sept. 7. The court, indicated that a postponement would be granted for at least another month, told the attorney to confer with Boris Kostelanetz, special assistant U. S. attorney-general, who will prosecute the 'Boys from Chicago,' at their forthcoming trial in reference to the delay sought.

Murray charged that the indictment filed against the six members of the old Al Capone gang was defective and fails to assert any overt acts by any of the defendants in the furtherance of the alleged conspiracy to extort money from film companies. He asked that the court grant his motions to quash the indictment. The indictments were filed under the federal anti-racketeering act.

Murray stated that he withdrew innocent pleas, only for the purpose of arguing his motions. The attorney also stated that he did not represent John Rosselli, West Coast agent for the mob, nor Louis Kaufman, business agent for local 244, Motion Picture Operators Union of Newark, who are also charged with extortion and will be tried at the same time with the Chicago gang. They are all free, having put up $100,000 bail, with the exception of Kaufman, who is out on $25,000 bail.

Hays West, Coe in N. Y.

Will Hays, head of the Motion Pictures Producers & Distributors Assn., off to the Coast over the weekend after several delays. He plans remaining in Hollywood the remainder of the summer.

While West, Charles 'Socker' Coe, MPPDA vice-president, will stay in N. Y., being due in as soon as he concludes his series of public relations talks on the Coast.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., July 6.

Dear Joe:

Aggie and me saw the 'Coney Island' picture and it's so different than the old Coney Island we knew. Of course, me and Aggie think of the old Coney Island—way back—Stauch's Dancing Pavilion, Henderson's, Inman's Concert Hall, The Imperial Music Hall, The College Inn, Scotty Morgan's, Stubenbord's Restaurant and Dreamland.

Henderson's was the first music hall on the island to give a class variety show and cater to women and children. It's last performance was given in October, 1924, nearly 20 years ago. The first building of Henderson's was a wooden structure on the type of a bungalow built by the father of Fred Henderson way back in 1879. Several fires which cleaned up Coney Island from time to time destroyed a few Henderson sites in the 80's and 90's. A brick theatre was built on the original site about 1897.

After the fires, lots of the amusement places played under tents.

Inman's Casino, on the Bowery and Henderson's Walk, was the grandpappy of the burlesque show. It was owned and controlled by the Inman Sisters and was built in the early 80's. It was in Inman's that Alex Carr played stock burly in 1906, just before his big hit in 'Wine, Woman and Song.' It was in Inman's that Carr was established as a comic. Inman's had no admission charge, the barker yelped 'It's all free folks, all free, come right in.' When you got in you sat at tables, and if you were a slow buyer the waiter would wipe up the table with his towel. If too slow, he'd spill slops all over your clothes. That was the way the waiters in those days 'hinted.'

Inman's had a chorus of 24 besides the principals and they all lived above the hall in the hotel. The performances started at noon and were continuous until midnight. There were so many shows, comics would keep makeup on even when they went out to eat. It was a common sight to see Irish, Jew, Dutch and blackface acts strolling on the streets in full makeup. There was no production, just a cycle of gals and bits. Noises would drift in from other amusement places, but the show was pretty good under the conditions.

College Inn's Names

The College Inn had some of the greatest entertainers in America. Jimmy Durante, Lewis and Dody, George Whiting, Eddie Cantor and dozens of others. The gang would drift in from Broadway after showtime and the tops of Broadway would be sitting around getting laughs. I'll never forget when we played Henderson's. Right outside of the theatre, Big Reilly, who weighed 300 pounds and owned a lot of the real estate in Coney Island, had a 'hit 'em hard and heavy boys' racket—you know, you hit the hunk of iron with a big wooden hammer and a thing-a-ma-bob goes up and hits the bell away up in the 5,000's—that is if you hit it right. Well, Fred Fenton, Harry C. Green and myself would be up in our dressing room, which was just opposite the bell, and we got an air-rifle and when anyone would hit the thing-em-a-bob, we'd hit the bell with the airrifle. The marker would only go up maybe to 400, but the bell would ring. Of course, it got a laugh outta the mob, but old man Reilly was raving mad. He'd climb up (about two stories) and see what was the matter, climb down again, then say, 'Okay, boys, hit 'em hard and heavy; try it now boys'—and we'd hit the bell again with the rifle. I guess if he ever caught us he'd-a murdered us. He never caught us.

Beer and Pix

Then there was Lang's, a beer parlor where they ran pictures. It was very dark in there. If you were a rube and ordered beer and gave the waiter a dollar bill you'd sit all day waiting for your change. You couldn't see the waiter's face and so didn't know who to squawk to about not getting your change. Plenty of sidewalk Maddonas in those days, too.

Tops in eating places were the Riccadonna, Shelbourne, Tappan's, Feltman's. Feltmans was the first place to have crispettes. Many is the time Eddie Cantor and I went on the Coney excursions that were given by the N. Y. Journal. Ride you out from the East Side, give you a swell feed and a ride on every gimmick in Dreamland from Chute-the-Chutes to Tunnel of Love. Hearst would give these outings twice a week during the summer. It was a lot of fun for us kids on the East Side.

Do you remember the Loop the Loop? Women would faint even watching it. Papers ran editorials to stop it; strong men would back out just before going on, but it made plenty of dough. I don't believe there has been a new ride in Coney Island in the past 10 years with the exception of the parachute jump.

Me and Aggie can still smell those hot dogs, crispettes, hot corn and salt water taffy. And how about that silk candy? That was a doctor's special. On a weekend there were more lost kids in Coney Island than all of Hollywood could adopt. It was a great place, and I guess it still is—in fact, I believe it always will be. The air kinda sprinkles a guy with the spirit of youth, romance and adventure. I'll bet if you asked any sailor what boat he'd like to serve on, he'd say 'The Tunnel of Love.' I'd enlist myself if I was sure to get that assignment, that is, if Aggie would stay home.

Best to the gang, sez

Your pal,

Lefty.

Studio Contracts

Hollywood, July 6.

Tom Steele inked player pact at Republic.

Horace McCoy drew writing ticket at Columbia.

William Johnson handed actor contract by Metro.

Herbert Marshall signed three-picture pact with Metro.

Sylvia Reagan inked writer pact at 20th-Fox.

Joy Lynne, singer, signed by Metro.

Guy Pearce renewed as makeup chief at 20th-Fox.

Alice Eyland drew player ticket at Metro.

Renee White handed player contract by Jack Schwarz at PRC.

Kermit Maynard drew player contract at Republic.

Vi Athens' player option lifted by Columbia.

Byron Poindexter, dancer, signed by Paramount.

Doug Morrow handed actor ticket at Metro.

Ramsay Ames' minor contract with Universal approved by Superior Court.

Dennis O'Keefe inked contract at Paramount.

Elliott Reed's player option picked up by Paramount.

Extras Draw $1,800,000 In First Half of '43

Hollywood, July 6.

Total of $1,800,000 was paid to extras by film studios in the first half of 1943, with May yielding $354,000, the heaviest crop of the year thus far for atmosphere players. Statistics, issued by Central Casting, show gains every month over the first six months of 1942.

Earnings in January amounted to $256,728; in February, $286,803; March, $274,000, and April, $345,860. Wages paid in June have not been itemized, but are figured at about $300,000.

Bill Keighley in Eng.

Washington, July 6.

Lieut. Col. William Keighley, chief of the Army Air Force Motion Picture Unit, arrived in England Monday (5), it was learned here today (Tuesday).

It had been originally planned to send Keighley to North Africa to handle Air Force film activities there. Whether he will remain in Britain or continue on to the African war zone was not disclosed by Army circles.

Warners' $230,000,000 Loan Will Help Retire All 6% Debentures, Pfd., Etc.

Warner Bros. announced last Saturday (3) that it had arranged $23,000,000 in new financing, proceeds to be used in retiring all 6% debentures, all outstanding preferred and to pay the $5,500,000 domestic bank loans. Company obtained $15,000,000 on July 2 from group of banks headed by First National of Boston, and including N. Y. Trust Co., Guaranty Trust Co. of N. Y., Continental Illinois National of Chicago, Pennsylvania Company for Insurance of Philadelphia, and Union Trust Co. of Pittsburgh. This loan matures through June 1, 1949, with 2¾% interest per year.

Besides this amount, commitments have been entered into for the private sale on or before Sept. 15 this year of $8,000,000 principal amount of 4% serial debentures maturing semi-annually from Dec. 1, 1949, through June 1, 1953. Proceeds of this financing together with other funds of company will be used to pay the domestic bank loans as well as retire the 6% debentures and all preferred. After Sept. 1, this year, outstanding capital stock of the company will consist of 3,701,090 shares of common.

The old 6% debentures have been called for payment on Aug. 2 next, with payment at $100.50 plus accrued interest from March 1 to Aug. 2 this year, but holders may obtain payment in full at any time. Preferred shares will be redeemed on Sept. 1 next at the redemption price of $89.65 per share. Paying of both the bond issue and preferred, plus the $5,500,000 in domestic bank loans, represents an outlay of approximately $24,600,000, meaning that Warner Bros. is using less than $2,000,000 (probably about $1,800,000) of company funds for the entire refunding operation. In addition, the refunding and corporate simplification will mean considerable saving in annual interest rate because of the low-interest bank loans obtained and the sale privately of the 4% serial debentures.

Company pointed out that at one time it had $42,900,500 in 6% debentures and 785,604 preferred shares outstanding. Besides bringing considerable saving to the corporation each year under the refunding, the simplification means that common stockholders will be more directly in line to share in company earnings.

CYCLE OF SEXERS BACK, ESPECIALLY BIG IN NW

Minneapolis, July 6.

Judging by boxoffice results here and around this territory, the cycle has swung back to so-called sex pictures — the allegedly educational type showing various sorts of childbirth and containing warnings against promiscuity.

These sex offerings, with their 'lectures' as prelude to sale of $1 sex books to patrons, had been as dead as a dodo prior to the present war. Now they're cleaning up in the large cities as well as the small towns. One of them is in its third week to tremendous business at the Lyceum, local legitimate house. There are separate showings for men and women at 55c admission—two for the women, at 3 and 7 p.m., and one for the men at 9 p.m. The theatre, scaled at 55c, has been packed to the rafters and the sale of books is netting the promoters a fortune.

This particular attraction had a difficult time in getting anybody here interested. After much persuasion, Bennie Berger, circuit owner, finally was persuaded to take it on and sponsor an engagement here on a 60-40 split. He endeavored to obtain the Lyceum on a percentage arrangement, but the management wasn't interested and insisted on a flat rental. It's estimated that Berger will clean up around $15,000 for the local engagement alone.

'This thing just seems to run in cycles,' opines Berger. 'There's no explanation for it. Whatever the reason the public is stampeding to see the picture and, I find, others of the same type. Maybe there's increased interest in sex.'

In the case of the current Lyceum picture, which grossed approximately $13,000 its first week, they took the old state-right picture, 'High School Girls,' to build around. Along with it is medical reels obtained from the federal government. They call it 'Dust to Dust' and, of course, advertise it sensationally.

O'Shea Gets Jack London Role in Bronston Film

Hollywood, July 6.

Top role in 'The Life of Jack London' goes to Michael O'Shea, imported from the Broadway stage, because he bears a certain physical resemblance to the novelist in his youth.

Picture goes into work this week after months of scripting, with Alfred Santell directing and Samuel Bronston producing for United Artists release. O'Shea goes on loanout from Hunt Stromberg, who holds his contract.

Metro's Cincy Powwow To Continue Its Plan Of Zone Sales Analysis

In order to analyze conditions in each branch zone preparatory to laying plans for sale of Metro's next block of pictures, with 12 and possibly 14 teeing off the new 1943-44 season, a group of this company's distribution executives will meet in Cincinnati Friday (9) to study the situation there. Subsequently, a similar check will be conducted in every other exchange of the company.

'There is nothing new in this year's procedure,' according to William F. Rodgers, v.p. over sales for Metro. 'Our last meeting of this type was held in Buffalo, and we try to vary the meeting place for our first gathering to different parts of the country. After the first meeting, this time in Cincinnati, the sales executives will fan out over the country and each and every account will be given a careful and sympathetic analysis preparatory to the sale of our next group of pictures.

'While, of course, attention will be given to accounts requiring consideration because of changing conditions, the purpose of these sales analyses is to properly appraise each individual situation so that when a sales approach is made it is based on accurate information.

'We are convinced that only by individual analysis of every one of our accounts can an intelligent sales approach be made, and our experience of having done this for several years has proved that point. With our policy of placing the responsibility of sales decision with our branch and district managers, they have found such a scientific study of each individual situation advantageous to both ourselves and our customers.'

The session in Cincinnati will be attended by Metro's three division managers, E. K. O'Shea, J. E. Flynn and J. J. Maloney, together with Edwin W. Aaron, circuit sales manager; Harold Postman, executive assistant to Rodgers, and E. M. Booth, local Cincinnati branch manager. The group will set up the schedule for the rest of the country so that each branch will be given the same careful analysis as Cincinnati. It is likely that the meetings will last three days in each exchange territory, with each division chief supervising the analysis by local branch and district managers.

'So Proudly' Bally Meet

Plans for the exploitation of 'So Proudly We Hail,' which Paramount sold to the Music Hall, N. Y., with details of an exhaustive campaign outlined, were discussed at a special meeting in N. Y. attended by h.o. sales, theatre and publicity-advertising men, in addition to district exploiteers and theatre admen from all points in the eastern half of the country. Alec Moss, in charge of the exploitation department, presided.

He also held a meeting in Los Angeles previously, attended by exploitation representatives and theatre men west of Kansas City.

On Friday-Saturday (25-26) Par held a Canadian sales meeting at Toronto presided over by Gordon Lightstone, Par's general manager of distribution above the border. Neil F. Agnew, Oscar Morgan and Robert Gillham went up from N. Y.

'Let Me Out'

Hollywood, July 6.

Revolt against type casting grows stronger in Hollywood, where actors are protesting against the increasing repetition of Nazi, Jap and other heelish roles. With the talent supply at its lowest ebb in years, the players are in a better position to pick their spots, and are taking advantage of it.

Meanwhile the femmes are kicking about repeated roles in service uniforms and overalls.

Fox Would Film Saga of Negro Insurance Co.

Charlotte, N. C., July 6.

Dr. Archibald Rutledge's Saturday Evening Post story, 'The World's Largest Negro Business,' will be made into a picture at an early date by 20th-Fox, the author said at his home near here.

Dr. Rutledge received a telephone call from Darryl Zanuck offering to buy the film rights to the story. Zanuck told the author that he thought film distribution of the story would do much to promote better racial relations in the country.

'The World's Largest Negro Business' is the story of the achievement of Charles C. Spaulding, Durham, N. C., negro who helped to organize and is today president of the largest Negro insurance company in the world.

Coast Story Buys

Hollywood, July 6.

Metro purchased 'Jenny Makes Her Mind Up,' by Mary Virginia Loos.

Monogram bought 'Death Knows No Time,' mystery yarn by George Seymour Cappy.

20th-Fox has bought the screen rights to 'A Tree Grows in Brooklyn,' first novel by Betty Smith, for $50,000. Harper's is publishing.

SYMPOSIUM ON WAR FILMS' EFFECT ON KIDS

Whether children should be protected from world realities projected in pictures dealing with the war, or prepared for adult acceptance of the results of warfare, forms the basis for a symposium of opinions from authors and educationalists compiled by the National Board of Review. Cross-section is designed to gauge the probable effects of war films on children with the aim of establishing a proper policy for exhibition of war pictures to juveniles.

Dorothy Thompson, responded to the N.B.O.R. query with the reflection: 'I do not think children should be protected from the knowledge of evil. Splendid films explaining and illuminating the war have been made by John Grierson's Canadian Film Board; our own army has made films about to be released to the public; 'Desert Victory,' made by the British, has a clean, somber glory about it. But in the fictionalized anti-Nazi films shrewd and hackneyed old thriller techniques are merely applied to the war. Also, there are too many of them.....Art sublimates evil and good into distinguished intellectual and spiritual experience.'

Dr. Frederic M. Thrasher, New York University, opines: 'Normal children will suffer no harm from seeing realistic war films. In fact, there is a certain advantage in permitting them to learn something of the meaning of war....There may be some danger from too much realism in war films for the neurotic or nervous child, but he is a special problem, and no one believes that films should be made with this type of child in mind.'

Dr. Ruth Andrus, chief, Bureau of Child Development and Parent Education, University of the State of New York, states, in part: 'In spite of his stage of development and previous experience, his present condition might be such that realistic presentation of the results of the war for the children of Europe would shock him and cause regressive behaviour with resulting inability to participate effectively in the life about him.'

Dr. Frederick Bair, superintendent of Bronxville, N. Y., Schools, says that he 'would protect all children from pictures of brutalities and the like until they are 10 or 12 years old.'

Others discussing the problem include Dr. A. A. Brill, Dr. H. Claude Hardy, Justice Stephen S. Jackson, Dr. Harold E. Jones, Dr. F. Dean McClusky, Helen Rand Miller, Dr. Katharine F. Lenroot, Dudley Nichols, Dr. J. W. Studebaker and Dr. William H. Kilpatrick.

From New Brunswick to Columbus, Vandalism Continues to Flourish

St. John, N. B., July 6.

Cash rewards are being offered at some theatres in the eastern provinces, for information leading to the conviction of persons damaging rest room equipment and furnishings.

Exhibitors believe they will be forced to shut off the rest rooms for both sexes, or at least the bowls, until there is an improvement. The bowls are being deliberately destroyed, and in some instances torn loose from their moorings and valuable piping twisted and broken, and valves ruined. Ditto for flush boxes. Both new and used bowls and pipe are very scarce, as well as high in price. The women are almost as vandalistic as the males in their powder rooms.

An amusing kickback from a $10 offer for information on conviction of anybody damaging rest room equipment or furnishings at the Regent, St. John, is reported. A boy disclosed that three sailors were tearing the bowls and pipe apart in the men's room. The naval ratings were located in an adjacent lunchroom, where they were creating a disturbance and damaging property. Before they were arrested, the informant demanded the $10 pronto, although a printed card bore the clear stipulation there had to be a conviction in the court. However, this right was waived and the kid was given the 10 seeds. Next day, the sailors were found guilty, and ordered to pay the damage, amounting to about $50, this to be deducted from their pay.

Mulling More Curfews

Columbus, July 6.

City Council is mulling legislation to curb juvenile delinquency, banning kids under 15 from street and public places after 10:30 p.m. Also another ordinance prohibiting those under 21 from beer gardens unless accompanied by elders. Penalties would hit both parents and children via fine of $25 and 10-day jail sentence. Akron and St. Paris Village have invoked 11 p.m. curfews on juves under 16.

Harrisburg's Woes

Harrisburg, Pa., July 6.

Theatre managers are having their troubles with vandals. Destruction of theatre property here has increased by leaps and bounds in recent months, with managers placing much of the blame on adults rather than children.

Parade of Miss Americas In Rep's 'Atlantic City'

Hollywood, July 6.

Albert J. Cohen picked up the producer reins on 'Atlantic City' at Republic, a musical saga of the New Jersey summer resort in its more glamorous days before the Army took over most of the hotels.

Atlantic City is where 'Miss America' was born once a year in a bathing suit. Studio researchers are digging up the 'Miss Americas' of yesteryears, with a climax on Labor Day, 1943, meaning the election of the latest model in streamlined muscle.

Detroit Usher Shoots And Kills 15-Year-Old; Feared Zoot-Suiters

Detroit, July 6.

Death of a 15-year-old boy here, accused of waylaying a theatre usher who had evicted him from the house, probably will result in no serious charge against 17-year-old William Seibert, Jr., employed at the Northwest theatre. The youth, William Klinger, was shot by Seibert just prior to the outbreak of the rioting here which took 34 lives. The mass violence factor is in favor of the usher's account that he was to be the victim of a juvenile mob.

Seibert is the son of a police lieutenant and he told authorities that he was tipped off that a mob of zoot-suiters were laying for him for putting them out of the theatre. He carried his father's revolver for protection on the way home and when the mob grabbed him on the street, Klinger was shot during the struggle. Shooting came in advance of the race riots and the death is not included in the toll of the second worst race riot in the nation's history, but the ensuing outbreaks served to give considerable credence to the usher's account of hoodlumism in the theatres. It was indicated that no serious charge will be brought since he acted in self-defense and theatres here had long suffered from the tough kid element, in the front of the riots that broke out a few days after Klinger was shot.

TREASURY CITES PAR FOR WAR LOAN AID

Paramount has received citation from the U. S. Treasury War Savings Staff, in behalf of homeoffice employees, in recognition of the purchase of extra war bonds to an amount sufficient to provide for two heavy bombers, a balloon and a glider.

Bond buys were subscribed by Par and its employees during a three-week Second War Loan drive sponsored by the Par Pep Club in April, over and above the current payroll deductions.

The extra bond purchases were exclusive of amounts obtained at the Par studio and among Par theatre affiliates.

'Skeffie' Next for Bette

Hollywood, July 6.

Next starrer for Bette Davis at Warners is 'Mr. Skeffington,' slated to start July 20, with Paul Henreid as her vis-a-vis.

Production chores are shared by Philip and Julius Epstein.

Geo. Sidney Makes Good

Hollywood, July 6.

George Sidney, who started at Metro 10 years ago as an office boy, has been given a new director contract.

He draws the Red Skelton technicolor biggie 'Mr. Co-ed.'

LIBRARY OF CONGRESS FILING CERTAIN FILMS

The U. S. Library of Congress has requested American film producers to deposit 104 films and parts of films released from May 1, 1942, to April 30, 1943.

The Library will select pictures having documentary significance or as records of the times. Selection will be restricted because the Library lacks adequate facilities for screening, cataloging and shelving great quantities of film.

An attempt will be made to secure (a) all newsreels or parts of films which record events, occurrences or people of probable interest to students of the times, (b) all documentary films of probable interest to students, social and political historians, (c) any films produced in the course of the year which 'mark important artistic or technological advances in the art of the motion picture, regardless of popularity at the time,' (d) certain animated cartoons, (e) outstanding films of scientific or geographic interest.

Among films selected for the Library are 'Mrs. Miniver,' 'Pied Piper,' 'Midway,' 'Wake Island,' 'In Which We Serve,' 'Prelude to Victory,' 'Shadow of a Doubt,' 'Casablanca,' 'Saludos Amigos,' 'Yankee Doodle Dandy,' 'Pride of the Yankees' and 'The Moon Is Down.'

NEW FILM OUTFIT

Sacramento, July 6.

New film company, Colmes Productions, Inc., filed incorporation papers here with Walter Colmes, Berny Byrens and Ralph Spence listed as directors.

Articles call for 500 shares of stock without par value.

Victory Thru Air Power

(COLOR)

United Artists release of Walt Disney production. By and with Major Alexander P. de Seversky. Seversky scenes directed by H. C. Porter; animation supervision, David Hand; story direction, Perc Pearce; story adaptation, T. Hee, Erdman Penner, Wm. Cottrell, Jim Bodrero, Geo. Stallings, Jose Rodriquez; music, Edward Plumb, Paul J. Smith, Oliver Wallace; sequence directors, Clyde Geronimi, Jack Kinney, James Algar; narration, Art Baker; director of photography, Ray Hennehan; editor, Jack Keefe; corps of artists, backgrounders and animators. Tradeshown in N. Y., July 2, '43. Running time, **65 MINS.**

'Victory Through Air Power' is as timely as the Allied's invasion plans. In fact it's almost out of tomorrow's headlines, excepting that Major Alexander P. de Seversky has been pounding the issue long since. Under Walt Disney's aegis, in 65 snappy minutes, a combination of super-animation, all in color, plus Technicolored photography with the Major himself participating, this is a highly skilled narration of the aerial scheme of things.

It's graphic enough for a 10-year-old to savvy, and it's interesting all the way. It's a skillful blend of cartoonics, documentation and prophesy which should combine well for the boxoffice. Apart from its entertainment values it should be made a must for anybody and everybody who is interested in the welfare of the Allied's war cause.

Historically, albeit kaleidoscopically, Disney and Major de Seversky trace the progress of aviation. It flashes back from the prophetic Gen. Billy Mitchell—to whom the film is dedicated—to 1903 when the Wright Bros. first succeeded in lifting a heavier-than-air craft off the ground. As it is unfolded, it indeed staggers the imagination, even in these fast-moving times, how much progress has been made in aviation.

In cartoon and narration is traced the Luftwaffe's exploits, plus the concluding arguments by de Seversky of how to beat Hitler in his Fortress Europa and finally how to overcome the Japs' present air-based advantages. The strategy of the use of air power, both across the Atlantic lifeline versus Hitler, and in the Pacific against Tojo, brings the war close to the auditor in a highly informative and graphic manner.

Disney and his battalion of artists, animators and backgrounders have not permitted the seriousness of the theme to completely dwarf their humor. There are the usual imaginative complement of Disneyisms in his cartoonics, and an excellent musical score to point it up. *Abel.*

GALS, INCORPORATED

(SONG)

Hollywood, July 2.

Universal release of Will Cowan production. Features Leon Errol, Harriet Hilliard, Pied Pipers, Casa Loma orch. Directed by Leslie Goodwins. Screenplay by Edward Dein, suggested by story by Dave Guold and Charles Marion; camera, Jerome Ash; editor, Arthur Hilton; dances, Josephine Earl; musical director, Charles Previn; songs, Milton Rosen, Everett Carter. Previewed at studio July 1, '43. Running time, **60 MINS.**

Cornelius.....Leon Errol
Gwen.....Harriet Hilliard
Molly.....Grace McDonald
Bill.....David Bacon
Bess Moran.....Betty Kean
Bubbles.....Maureen Cannon
Vicki.....Lillian Cornell
Jennifer.....Minna Phillips
Virginia.....Marion Daniels
Pied Pipers
Glen Gray and Casa Loma Orchestra

Musical numbers—to total of 12—predominate in this program number that will suffice as supporter in the subsequent duals. It's another in the moderate budgeter group of musicals on the Universal program.

Idea of group of girls operating a nightspot, backed by a senile playboy, provides necessary, but decidedly fragile, framework for plentiful display of songs, dance specialties and musical numbers by Glen Gray and the Casa Loma ork. Playboy, Leon Errol, masquerades Grace McDonald as his wife when his sister arrives from the west to cut off his income unless he's settled down. Usual farcical episodes ensue, including arrival of Errol's son to grab the girl from the pater.

Gray and his band provide musical accompaniment throughout, and also step in for three spotlighted band numbers. Grace McDonald, Harriet Hilliard and Lillian Cornell split up the solos, while Pied Pipers (quartet of three men and a girl) deliver two songs. Betty Kean catches attention with two comedy dance routines, while Margery Daye does an acrobatic dance at floorshow. Three new songs by Milton Rosen and Everett Carter are handled by Misses McDonald and Hilliard. Former sings 'All the Time It's You' and 'Here's Your Kiss,' with latter having fair chance for plug attention. Miss Hilliard steps in front of the band to solo 'Hep, Hep, Hooray.'

Errol broadly sketches the elderly playboy, with okay assistance from the girl contingent headed by the Misses McDonald, Hilliard and Kean. Leslie Goodwins keeps things moving at fairly consistent pace, but the gags in dialog and situations on the story side are all familiar. *Walt.*

CRIME DOCTOR

Columbia release of Ralph Cohn production. Stars Warner Baxter; features Margaret Lindsay, John Litel. Directed by Michael Gordon. Based on radio program, 'Crime Doctor,' by Max Marcin; story, Graham Baker and Louis Lantz; adaptation, Jerome Odlum; editor, Dwight Caillwell; camera, James S. Brown. At Globe, N. Y., week July 3, '43. Running time, **66 MINS.**

Robert Ordway.....Warner Baxter
Grace Fielding.....Margaret Lindsay
Three Fingers.....John Litel
Dr. Carey.....Ray Collins
Joe.....Harold Huber
Nick.....Don Costello
Captain Wheeler.....Leon Ames
Betty.....Constance Worth
Pearl.....Dorothy Tree
Myrtle.....Vi Athens

'Crime Doctor,' starring Warner Baxter, long with 20th-Fox and the old Fox company but now under contract to Columbia, is a much-better-than-average melodrama which, in spite of a denouement that is slightly fantastic, holds interest all the way. The market potentialities are good.

This is the first of what is likely to become a series with Col, which obtained the rights to the 'Crime Doctor' air programs written by Max Marcin and on the CBS network for the Philip Morris cig people. The screenplay, by Graham Baker and Louis Lantz, and the adaptation by Jerome Odlum, expertly done, make 'Crime Doctor' entertainment of the better grade in the meller class largely through the careful plotting of the yarn and the suspense maintained.

Baxter plays the former brains of a burglary gang who loses his memory as result of being batted on the head by his suspicious comrades in crime and then, starting out from scratch, becomes a famous spychiatrist. All along the line he is trying to find out who he formerly was but not until he has become head of a state parole board and getting hit on the head again, in getting mixed up with old cronies, does he learn of his criminal past. The suspended sentence he receives is a bit contrary to expectations, also the fact that fingerprints fail to identify him, but palpably there was no other way out for the happy ending achieved.

Margaret Lindsay, as a parole worker, plays opposite Baxter, giving an impressive performance. A trio of gangsters are well portrayed by John Litel, Harold Huber and Don Costello. Lessers include Ray Collins, a doctor who helps to push Baxter after treating him for amnesia; Leon Ames, a convict Baxter reforms; Constance Worth, a nurse, and Dorothy Tree and Vi Athens, gals who got in dutch with the law. Miss Tree is not on long in a parole board hearing sequence but makes the minutes count and appears to be in line for better things.

Ralph Cohn's production is adequate and the direction of Michael Gordon skilled. *Char.*

Law of the Northwest

Columbia release of Jack Fier production. Stars Charles Starrett; features Shirley Patterson, Arthur 'Arkansas' Hunnicutt. Directed by William Berke; story and screenplay by Luci Ward; camera, Benjamin Kline; editor, Jerome Thoms. At New York, N. Y., dual, week June 29, '43. Running time, **57 MINS.**

Steve King.....Charles Starrett
Michel Darcy.....Shirley Patterson
Arkansas.....Arthur Hunnicutt
Neal Clayton.....Stanley Brown
George Bradley.....Douglas Leavitt
Frank Mason.....Donald Curtis
Paul Darcy.....Douglass Drake
Tom Clayton.....Davison Clark
Jean Darcy.....Reginald Barlow

Charles Starrett is playing the smart mountie again in this western, which is in the usual outdoor opus groove and up to standard of this series.

This one is about the race to get a road constructed in time to transport valuable war minerals for Allied forces. Angle is so vaguely developed that it looks as though added at the last minute. Main theme is the struggle between law-and-order boys (represented by the Northwest Mounted Police) and a crooked contractor. There's plenty of gunplay as mountie Starrett personally sees that the road is rushed to completion in time.

Per usual with recent westerns, dramatic moments are tipped by the exciting music. Picture has more than usual quota of night scenes, all well photographed by Benjamin Kline.

Starrett is not overly burdened with bright lines, but chips in with his familiar suave hero role. Shirley Patterson shapes up well as the femme of the production, while Arthur Hunnicutt provides a neat comedy portrayal. Stanley Brown, Douglas Leavitt and Douglass Drake head the support. *Wear.*

FALSE FACES

Republic release of George Sherman production, directed by Sherman. Features Stanley Ridges, Bill Henry, Rex Williams, Veda Ann Borg. Screenplay, Curt Siodmak; camera, William Bradford; editor, Arthur Roberts. At Strand, Brooklyn, July 1, '43. Running time, **58 MINS.**

Stanley Harding.....Stanley Ridges
Don Westcott.....Bill Henry
Craig Harding.....Rex Williams
Joyce Ford.....Veda Ann Borg
Diana.....Janet Shaw
Capt. O'Brien.....Joseph Crehan
Manager.....Chester Clute
Stewart.....John Maxwell
Mallory.....Dick Wessel
Jimmy.....Billy Nelson
Magnolia.....Etta McDaniel
Mac.....Nicodemus

An ill-contrived whodunit, lacking suspense and weakly motivated, 'False Faces' falls into filler category for the subsequents.

It opens with a shot of a man (Rex Williams) in a nitery bar looking into a glass. He registers sadness. Maybe because the girl (Veda Ann Borg) is singing. Possibly because the glass is empty.

Later there's a brawl with a mysterious, unidentified stranger. The girl is eventually killed. The district attorney's son, Williams again, is implicated. So's his pal Bill Henry. It finally turns out to be the fat little hotel manager whodunit.

Williams registers photogenically as long as he keeps his hat on. Otherwise his hair is combed high up, like a Zulu warrior. Bill Henry, as the band leader, fills a colorless role nicely while Stanley Ridges as the conventional, hard-boiled district attorney, handles his assignment capably. *Mori.*

Miniature Reviews

'Victory Through Air Power' (UA-Disney). Excellent transmutation of the Major de Seversky best-seller.

'Gals, Inc.' (Songs) (U). Program filmusical with 12 numbers to dominate footage. Okay dualer.

'Crime Doctor' (Col). Good meller entertainment.

'Laws of the Northwest' (Col). Average Chas. Starrett western.

'False Faces' (Rep). Trivial whodunit, strictly in the filler category.

'Ghosts on the Loose' (Mono). Another East Side Kids comedy thriller; lower half of duals.

'Fire in the Straw' (French-made). Jean Benoit-Levy production; a topflight French film.

'Under Secret Orders' (Guar). A dull remake about a German Mata Hari.

'Maravilla Del Toreo' (Mexican-made). Weak on script, but strong on bullfight shots. English titles.

Ghosts on the Loose

Monogram release of Sam Katzman-Jack Dietz production. Stars Leo Gorcey, Huntz Hall, Bobby Jordan, Bela Lugosi; features Ava Gardner. Directed by William Beaudine. Screenplay by Kenneth Higgins; camera, Mack Stengler; editor, Carl Pierson. At New York, N. Y., dual, week June 29, '43. Running time, **64 MINS.**

Mugs.....Leo Gorcey
Glimpy.....Huntz Hall
Danny.....Bobby Jordan
Emil.....Bela Lugosi
Betty.....Ava Gardner
Jack.....Ric Vallin
Hilda.....Minerva Urecal
Tony.....Wheeler Oakman
Stash.....Stanley Clements
Benny.....Billy Benedict
Scruno.....Sammy Morrison
Dave.....Bobby Stone

Loosely constructed comedy thriller contains plenty of laughs despite the long procession of venerable gags. 'Ghosts on the Loose' differs little from other East Side Kids epics, which means the muggs hog most of footage. Okay for supporting feature on twinners.

While main theme of yarn centers about a mystery house, found later to be headquarters for Nazi undercover agents in N. Y., many initial sequences concern a wedding and the clowning of the East Siders in aiding Huntz Hall's (a gang member) brother to get married. This is detailed too much, with the youngsters' choir practice stretched threadbare. Newlyweds are supposed to spend their honeymoon in a haunted house, but don't. Instead, the East Side Kids visit the dwelling, expecting to get it into shipshape after they learn that the married couple is going on a trip out of town. Usual sliding panels, disappearing pictures, hidden passageways and trick gadgets provide the bulk of the hoke. Of course, the kids ultimately uncover the hiding place of Nazi underground operatives.

Leo Gorcey, the 'little toughie' leader of the kids, is tops, in the troupe, though mugging far too much. Huntz Hall, his No. 1 stooge, is okay. Bobby Jordan and Billy Benedict also do well as other young mobsters. Bela Lugosi, as the principal menace, is the Nazi chief, but has little to do.

Picture is almost a screentest for Ava Gardner as the newlywed, and fairly good. Ric Vallin is the groom. William Beaudine's direction is far better than the plot. *Wear.*

FIRE IN THE STRAW

('Le Feu de Paille')
(FRENCH-MADE)

Carl Laemmle release of Jean Benoit-Levy production, directed by him. Features Orane Demazis, Jean Fuller, Lucien Baroux. Screenplay by Jean Benoit-Levy and Henri Troyat; adapted from Henri Troyat's novel, 'Grandeur Nature'; camera, Marcel Lucien; editor, Darlowe. At World, N. Y., week July 1, '43. Running time, **89 MINS.**

Antoine Vautier.....Lucien Baroux
Jeanne Vautier.....Orane Demazis
Christian Vautier.....Jean Fuller
Monica.....Jeanne Helbling
Gueretrain.....Aimos

(In French; English titles)

Story of a French musical comedy actor who can't resist the smell of grease-paint though the parade has passed him by has been made into a potentially strong French production by Jean Benoit-Levy. While not up to his 'Ballerina' and 'La Maternelle,' it is easily the best French picture seen in the U.S. in months. 'Fire in the Straw' should prove worthwhile boxoffice at foreign language and arty theatres.

Benoit-Levy has taken a Goncourt prize novel, 'Grandeur Nature,' by Henri Troyat, and made something of a yarn that obviously was not too weighty as a screen vehicle. It traces the rise of a school child to fame in motion pictures, only to find that the public has become tired of him after his initial successes—and that the acting profession is a tough one, just as his father had discovered. The director pictures the disappointment of the little boy's father, not only over the lad's sudden rise but high-salaried fame while he is struggling to get bits in radio or pictures.

While inclined to be a bit wordy, the skillful portrayal of the lad's father and mother in their happiness and disappointment over the precocious youngster's rise and fall makes a forthright vehicle. Produced well ahead of Nazi occupation of Paris, the whole picture represents considerable outlay in production values. Scenes in the picture studio are excellently done.

Jean Fuller, 12-year-old French actor, contributes much to the realism of the story. Shift from the typical schoolboy to the important screen star is never overdone. Lucien Baroux makes a typical actor-father, who is babied by his pretty wife, and spurred to have faith in himself despite his cruel disappointments on the stage. Orane Demazis, French actress who has been in numerous French pictures lately, is highly effective as his faithful wife.

Jeanne Helbling, cast as the impetuous blonde dancer who's always on the make for Baroux, is outstanding in the supporting cast. Even in the disrobing scene (which the censors have cut to less than a flash), she is convincing in an unsympathetic role. Jean Benoit-Levy's direction is intelligent, aside from the old tendency to draw out sequences. English-titling is topflight. *Wear.*

Under Secret Orders

(BRITISH-MADE)

Guaranteed Pictures release. Directed by Edmond Greville. Features Erich Stroheim, Dita Parlo, John Loder, Claire Luce. Story by George Neveux and I. Cube; scenario, Ernest Betts; adaptation, R. Bernaur; camera, Otto Heller; editor, Ray Pitt. At Strand, Brooklyn, July 1, '43. Running time, **66 MINS.**

Col. Mathesius / Simonis.....Erich Stroheim
Lieut. Peter Carr.....John Loder
Anne-Marie Lesser.....Dita Parlo
Gaby.....Claire Luce
Lieut. Hans Hoffman.....Gyles Isham
Coudoyan.....Clifford Evans
Armand.....John Abbott
Mario.....Anthony Holles
Carr's Orderly.....Edward Lexy
French General.....Robert Nainby
Col. Burgoyne.....Brian Powley
Prop. of Blue Peacock.....Molly Hamley Clifford
Col. von Steinberg.....Raymond Lovell
Col. Marchand.....Frederick Lloyd
Capt. Fitzmaurice.....Claud Horton

This British pic is a silly piece about espionage during World War I. It's a trite, insipid tale and if a remake or a reissue it's certainly ill-timed. There's no tie-in with the current war, not that it would help any if the yarn were more topical. Moreover, there's an almost pro-German slant in the treatment accorded Dito Parlo, as the German Mata Hari.

Trying to act the glamor girl, Miss Parlo flops miserably. She's too mature aside from being photogenically inadequate.

There's a 'It Happened One Night' bedroom scene wherein John Loder and Miss Parlo photograph so unattractively and are so stagily handled that it's not even suggestive.

Erich von Stroheim is the German secret service mastermind. In Salonika he does a Sherlock Holmes in wig and mustache which fools nobody except the cast. Miss Parlo purloins the plans about British troop movements from the unbelievably stupid British captain. British secret service finally catches up with the German agents and Miss Parlo and Stroheim are shot—66 minutes too late. *Mori.*

Maravilla Del Toreo

('Marvels of the Bull Ring')
(MEXICAN-MADE)
(Songs)

Clasa Studios production and release. Stars Conchita Cintron; features Pepe Ortiz. Directed by Raphael J. Sevilla. Screenplay, Pepe Ortiz; camera, Ross Fischer, R. Martinez-Solares; music, Carlos M. Baena. At Belmont, N. Y., week July 2, '43. Running time, **105 MINS.**

Rosita.....Conchita Cintron
Jose Morera.....Pepe Ortiz
Fernanda.....Pituka de Foronda
Curro.....Florencio Castello
Rerre.....Rafael Icardo
Don Pedro.....Manuel Arvide
Ricardo.....Tony Diaz
'Chicianero'.....Rafael Banquells

(In Spanish; No English Titles)

Despite a hackneyed overlong story weighted down further by the lack of English titles, 'Maravilla Del Toreo' should draw bullfight fans and readers of Hemingway. The bull-ring sequences built around the activities of two bona fide practitioners of the art, Conchita Cintron and Pepe Ortiz, are intensely interesting because they avoid phoney dramatics.

Miss Cintron is known as the world's top femme bull fighter and Ortiz is Mexico's No. 1 matador. Unfortunately their skill in the bull ring does not carry over to the sound stage, so they emerge as a couple of top athletes 'gone Hollywood' to cash in on their reps.

The story itself revolves around Ortiz's 'discovery' of Miss Cintron on a Peruvian ranch. As the daughter of a ranch owner she has acquired considerable riding skill and amateur bull fighter status. Ortiz, a great Mexican matador, takes her under his wing. Their ultimate triumphs in the arenas of Mexico and Spain are overshadowed by their love for each other despite Ortiz's marriage, and his growing blindness. His wife conveniently runs off with his manager and they're killed making the getaway. Ortiz and Miss Cintron have a clear field, but he nixes the idea after he has gone blind.

The top players are too wooden in their roles, and only come to life when they are shown in the bull ring. But the other members of the cast perform with adequate professional poise. The camera work, in general, is poor. The scenes have either too much or too little lighting, and the bull-ring episodes are muffed. The camera roves around promiscuously, passing by some excellent action opportunities.

On the other hand, the film is musically standout, especially a flamenco song and dance number. Mexican guitar and chorus routines also help give the picture a much-needed lift.

JUVENILIA

(ARGENTINE-MADE)

Buenos Aires, June 18.

San Miguel production released by Panamericana. Stars Elisa Galve; featuring Jose Olarra, Ernesto Vilches, Ricardo Passano, Jr., Eloy Alvarez, Hugo Pimentel, Mario Medrano, Rafael Frontaura, Gregorio Verdi, Domingo Marquez, Francisco Lopez Silva, Jorge Villoldo, Salvador Lotito, Nelly Daren, Gogo Andreu, Iris Portillo, Marcos Zucker, Alfredo Almanza, Chela Cordero, Mary Dormal, Enrique Chaico, Pepito Petray, Morena Chiolo, Fausto Fornoni and A. Bernia. Directed by Augusto Cesar Vatteone. Story by Miguel Cane; screenplay by Dr. Pedro E. Pico, A. de la Guardia and Manuel Agromayor; camera, Francis Boeninger and Hugo Chiesa. Reviewed at Ambassador, Buenos Aires. Running time, **105 MINS.**

Based on book that has already become a standard text in Argentina and other Latin American schools, 'Juvenilia,' first important production by Manuel Pena Rodriguez for Estudios San Miguel, is a definite step forward for the national industry. It is an interesting possibility for elsewhere in the Americas and U. S. Rodriguez, former film critic for 'La Nacion,' daily here, becomes the first independent Argentine producer with this. Previously there were no producers, directors being responsible to studio heads. It's likely that the Hollywood pattern will be followed more in the future.

Job of transferring the Miguel Cane story to screen was difficult because of its episodic character. A sort of Latin 'Good-bye Mr. Chips,' it needed cinema punch, which often is lacking.

Parade of sketches resulting has led to gaps in development and to a slow start due to over emphasis on detail. However, it picks up considerably and the scenes of student life go over well. Story is laid in Buenos Aires of 1860 when the city was starting to grow up. As directed by Augusto Cesar Vatteone, story humanizes the characters, their furtive loves, their midnight feasts, their books and songs, and their rivalries.

While given feature billing, Elisa Galve is not outstanding, but vivacious. Veteran Jose Olarra, as the wise and audacious professor Jacques, cops lead acting honors, and Ernesto Vilches, as the understanding Padre Aguero, is also sure-fire. Interest centers, however, on Ricardo Passano, Jr., young juve, who carries the principal student role.

Film's emphasis on national theme and its pro-democratic overtones are also rare for here, most nationals to date having been purely escapist fare. Photography by Francis Boeninger and Hugo Chiesa is somewhat uneven. Music by Alejandro Gutierrez del Barrio and R. Garcia Morillo is adequate. *Ray.*

Pay Tilts

Continued from page 5

by the firm to the highest hourly paid employees.

In the succeeding higher levels, the rate of the increases will be scaled downward, according to rules to be set up by Bureau of Internal Revenue and the regional offices of its Salary Stabilization Unit.

Approval of the increases by internal Revenue will be required in all cases 'except where the employer had a regularly established overtime payment plan in effect on Oct. 3, 1942, and neither the plan, the rates, nor the hours have been changed.'

'This plan may be followed,' said Internal Revenue, 'with respect to all salaried positions between the highest hourly rated employee receiving hourly compensation at overtime rates and the highest salaried position for which overtime compensation is required.'

'Big'-'2 Tickets' Socko $24,000, Chi; 'Parade'-Brown Hot 50G, 'Dive' 17G, 2d

Chicago, July 6.

Fourth of July crowds, a batch of new openings and good show weather is a combination making for forte figures this week.

'Mr. Big' and 'Two Tickets to London' gave the Palace three of the biggest opening days the house ever had. Socko $24,000 is in sight on the week. The Chicago, with 'Hit Parade of 1943' plus Les Brown orchestra on the stage, should do nice $50,000. 'China,' at the Roosevelt, looks like nice $16,000. Of the holdovers, 'Human Comedy,' in its third week at the State-Lake, is headed for solid $20,000, and 'Crash Dive,' at the United Artists, is good for smooth $17,000 on its second week.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Flicka' (20th) and 'Came Blow Up America' (20th). Good $8,500. Last week, 'Crash Dive' (20th), fine $10,000.

Chicago (B&K) (4,000; 40-75)—'Hit Parade 1943' (Rep) and Les Brown orch on stage. Big $50,000. Last week, 'Five Graves Cairo' (Par) (1st wk) and Jimmy Dorsey orch on stage (2d wk), about same.

Garrick (B&K) (900; 40-75)—'Five Graves Cairo' (Par) (second week in Loop). Nice $8,000. Last week, 'Slightly Dangerous' (M-G) (fourth week in Loop), neat $7,000.

Grand (RKO) (1,150; 40-75)—'Got Me Covered' (RKO) and 'Falcon Strikes' (RKO) (2d wk). Big $12,000. Last week, trim $14,000.

Oriental (Iroquois) (3,200; 28-55)—'Crime Doctor' (Col) and Radio City Music Hall Glee Club heading stage bill. Excellent $22,000. Last week, 'Varsity Show' (WB) (reissue) and Blue Barron orch on stage, ditto.

Palace (RKO) (2,500; 40-75)—'Mister Big' (U) and 'Two Tickets London' (U). Sock $24,000. Last week, 'Seven Days Leave' (RKO) and 'Good Morning Judge' (U) (2d wk), four days, and 'Mister Big' (U) plus 'Tickets London' (U), three days, bright $17,000.

Roosevelt (B&K) (1,500; 40-75)—'China' (Par). Fine $16,000. Last week, 'Mission Moscow' (WB) (2d wk), nice $14,000.

State-Lake (B&K) (2,700; 40-75)—'Human Comedy' (M-G) (3d wk). Swell $20,000. Last week, healthy $22,000.

United Artists (B&K) (1,700; 40-75)—'Crash Dive' (20th) (2d wk). Smooth $17,000. Last week, great $20,000.

Woods (Essaness) (1,200; 40-75)—'Captive Wild Woman' (U) and 'Get Going' (U). Okay $7,500. Last week, 'At Dawn We Die' (Rep) and 'Spy Train' (Mono) (2d wk), four days, and 'Captive Wild Woman' (U) and 'Get Going' (U), three days, fairly good $7,000.

'DIXIE' SOCKO $13,000, L'VILLE; 'DOOR' BIG 12G

Louisville, July 6.

Typical Fourth of July weather here but folks stayed home, providing a swell setup for the first-runs. Rialto, with 'Dixie,' is packing 'em in while Loew's State with 'Stage Door Canteen' is getting plenty of b.o. attention.

'Show Boat,' opener in the six-weeks summer season at the National, is giving the film houses some stiff competish. 'Showboat' will run ten days to be followed by 'Bitter Sweet.'

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50) — 'China' (Par). No summer slump here, moveover from the Rialto doing okay $3,000. Last week, 'Coney Island' (20th) did much better than expected on m.o., swell $5,500.

Kentucky (Switow) (1,200; 15-25)—'Pride Yankees' (RKO) and 'Reveille Beverly' (Col). Subsequent run picking up some trade. Good $1,700 in sight. Last week, 'Hello Frisco' (20th) and 'Chetniks' (20th), strong $1,900.

Loew's State (Loew's) (3,300; 30-60) — 'Stage Door Canteen' (UA). Host of star names in the cast is drawing the femme patrons. Probably smash $12,000. Last week, 'Lily Mars' (M-G) and 'American Empire' (UA) (2d wk), good $9,000.

Mary Anderson (Libson) (1,000; 30-50) — 'Action North Atlantic' (WB). Only pic in town with war background, so getting a strong play. Sturdy $6,000. Last week, 'Mission Moscow' (WB) (2d wk), nice $4,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Dixie' (Par). Bing is certainly pulling 'em in with this one. Sock $13,000. Last week, 'China' (Par) okay $10,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50) — 'Ox-Bow Incident' (20th) and 'Get Going' (U). Mild $3,000. Last week, 'Captive Wild Woman' (U) and 'Sarong Girl' (Mono), solid $5,500, which was way over expectations.

'Crash Dive,' Stout At $11,500, Port. Leader

Portland, Ore., July 6.

With the 4th of July holiday making a three-day weekend, holiday business boomed in all spots, gas rationing keeping people near home.

'Crash Dive,' at the Paramount, is the leader. Broadway held 'White Savage' a winning second week.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'White Savage' (U) (2d wk) and 'Follow the Band' (U) (1st wk). Nice $8,000 after topping town last week with 'Cowboy in Manhattan' (U), terrific $13,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Walked with Zombie' (RKO) and 'Journey Into Fear' (RKO). High $8,500. Last week Polack's Circus on stage.

Orpheum (Hamrick - Evergreen) (1,800; 40-65) — 'Ox-Bow Incident' (20th) and 'Jitterbugs' (20th). Good $9,000. Last week 'Corregidor' (PRC) and 'Crime Doctor' (Col), good enough $9,500.

Paramount (H-E) (3,000; 40-65)—'Crash Dive' (20th) and 'Night Plane Chungking' (Par). Strong $11,500. Last week 'Desperadoes' (Col) and 'Redhead Manhattan' (Col), big $11,000.

United Artists (Parker) (900; 40-65)—'Slightly Dangerous' (M-G) and 'Harrigan's Kid' (M-G). Great $9,500. Last week 'Assignment Brittany' (M-G) and Air Raid Wardens' (M-G) (2d wk), fair $6,200.

'Danger'-Stager Leads Det., 49G

Detroit, July 6.

Gradually coming out from under the martial law here following race riots, Detroit's loop is on the upbeat toward normal under stimulus of holiday weekend. The first-runs here will go to great totals in most instances. Further evidence of the return to normal is reflected in the fact that despite the holiday, several loop houses are coasting through the holiday week with extended runs.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Ox-Bow Incident' (20th) and 'Jitterbugs' (20th). Oke $9,200. Last week 'Desperadoes' (Col) (2d wk) and 'Great Life' (20th), great $8,000.

Broadway Capitol (United Detroit) (2,800; 55-75) — 'Lady Burlesque' (UA) (2d wk) and 'American Empire' (UA). Former moved from good week at Michigan. Choice $15,000. Last week 'Air Force' (WB) and 'Ladies Day' (RKO) (2d wk), okay $10,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Crash Dive' (20th) and 'Follow the Band' (U) (2d wk). Great $31,000 after $36,000 in first week. Holiday biz strong here.

Madison (United Detroit) (1,800; 55-75)—'Reap Wild Wind' (Par) and 'Mrs. Holliday' (U). This pair dips into the holiday pool for fine $5,500. Last week, 'Keeper of Flame' (M-G) and 'Crystal Ball' (UA), fair $4,000.

Michigan (United Detroit) (4,000; 55-75) — 'Background to Danger' (WB) and Horace Heidt orch on stage. Great $49,000. Last week 'Lady of Burlesque' (UA) and 'Somewhere in France' (UA), strong $24,000.

Palms-State (United Detroit) (3,000; 55-75)—'Mission Moscow' (WB) and 'Truck Busters' (WB) (2d wk). Fair $8,000 expected after good $12,000 in first week.

United Artists (United Detroit) (2,000; 55-75)—'Lily Mars' (M-G) and 'Pilot No. 5' (M-G) (2d wk). Great $15,000 being tucked behind first week's sock $19,000.

'Lucky' Bangup $17,000, Buff.; 'Canteen' Hot 23G

Buffalo, July 6.

'Stage Door Canteen' is the real socko winner this week at the Great Lakes. 'Mr. Lucky' also is smash at the Century.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Action North Atlantic' (WB). Impressive $17,000. Last week 'Lily Mars' (M-G) and 'Raid Calais' (20th) (2d wk), grand $13,000.

Great Lakes (Shea) (3,000; 35-55)—'Stage Door Canteen' (UA). Socko $23,000. Last week 'Mission Moscow' (WB) and 'Aerial Gunner' (Par), disappointing $13,000.

Hipp (Shea) (2,100; 35-55)—'Lily Mars' (M-G) and 'Raid Calais' (20th). Moveover, after two weeks at Buffalo. Solid $10,000. Last week 'Ox-Bow Incident' (20th) and 'Jitterbugs' (M-G), robust $11,000.

Lafayette (Basil) (3,300; 35-55)—'Captive Wild Woman' (U) and 'Moonlight Havana' (U). Bangup $10,000. Last week 'How's About It' (U) and 'Soldiers Without Guns' (U), brisk $9,000.

20th Century (Ind.) (3,000; 35-55)—'Mr. Lucky' (RKO) and 'Scattergood Survives Murder' (RKO). Sockeroo $17,000. Last week 'Pride Yankees' (RKO) and 'Falcon Strikes Back' (RKO), mild $6,500.

First Runs on Broadway

(Subject to Change)

Week of July 8

Astor—'Best Foot Forward' (M-G) (2d week).
(Reviewed in 'Variety' June 30)

Capitol—'Stage Door Canteen' (UA) (3d week).
(Reviewed in 'Variety' May 12)

Criterion — 'Bombardier' (RKO) (2d week).
(Reviewed in 'Variety' May 12)

Globe—'Crime Doctor' (Col) (2d week).
(Reviewed in current issue)

Hollywood—'Mission to Moscow' (WB) (11th week).
(Reviewed in 'Variety' May 5)

Music Hall—'Youngest Profession' (M-G) (3d week).
(Reviewed in 'Variety' March 3)

Paramount—'Dixie' (Par) (3d week).
(Reviewed in 'Variety' June 30)

Rialto—'Two Tickets to London" (U) (2d week).
(Reviewed in 'Variety' June 16)

Rivoli—'Spitfire' (RKO) (4th week).
(Reviewed in 'Variety' Sept. 2, '42)

Roxy—'Coney Island' (20th) (4th week).
(Reviewed in 'Variety' May 19)

Strand—'Background to Danger' (WB) (2d week).
(Reviewed in 'Variety' June 9)

Week of July 15

Astor—'Best Foot Forward' (M-G) (3d week).

Capitol—'Stage Door Canteen' (UA) (4th week).

Criterion—'Hit the Ice' (U).
(Reviewed in current issue)

Globe — 'Victory Thru Air Power' (UA) (13).
(Reviewed in current issue)

Hollywood—'Mission to Moscow' (WB) (12th week).

Music Hall—'Mr. Lucky' (M-G).
(Reviewed in 'Variety' May 5)

Paramount—'Dixie' (Par) (4th week).

Rivoli—'For Whom the Bell Tolls' (Par) (14).

Roxy—'Coney Island' (20th) (4th week).

Strand—'Background to Danger' (WB) (3d week).

'China' Seattle's Ace, $15,000; 'Coney' Huge 14G, 'Lady' Smooth 12G

Seattle, July 6.

The long holiday weekend will boost totals all over town.

'Coney Island,' 'China' and 'Lady of Burlesque' shape as best moneymakers.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'Bataan' (M-G) and 'Salute for 3' (Par) (2d wk). From Fifth Avenue. Fair $3,000 in five days. Last week, 'Ox-Bow' (20th) and 'Get Going' (U) (2d wk), six days, fairish $3,200.

Fifth Avenue (H-E) (2,349; 40-55)—'Coney Island' (20th). Great $14,000. Last week, 'Bataan' (M-G) and 'Salute 3' (Par). Grand $12,800.

Liberty (J & vH) (1,650; 40-65)—'Lady Burlesque' (UA). Swell $12,000. Last week, fifth week of 'Merrier' (Col), nine days, okay $7,700.

Music Box (H-E) (850; 40-65)—'Human Comedy' (M-G) (5th wk). Oke $2,800 in five days. Last week, oke $4,600.

Music Hall (H-E) (2,200; 40-65)—'Coney Island' (20th). Great $8,000. Last week, 'Aerial Gunner' (Par) and George White Scandals unit on stage, big $14,600.

Orpheum (H-E) (2,600; 40-65)—'Action North Atlantic' (WB) and 'Sarong Girl' (Mono) (2d wk). Big $8,000. Last week, bangup for $15,500.

Palomar (Sterling) (1,350; 40-65)—'Spy Train' (Mono) and 'Black Raven' (PRC) with vaude. Fine $9,800. Last week, 'Ghost on Loose' (Mono) plus stage show, $9,400.

Paramount (H-E) (3,039; 40-65)—'China' (Par) and 'Young Willing' (UA). Wonderful $15,000. Last week, 'Crash Dive' (20th) (2d wk), five days, sagged to $5,200.

Roosevelt (Sterling) (800; 30-50)—'Flight for Freedom' (RKO) and 'Stranger Town' (M-G) (2d run). Good $4,500. Last week (40-65), 'White Savage' (U) and 'All By Myself' (U) (3d wk), fair $3,300.

Winter Garden (Sterling) (800; 20-30)—'Hardy's Double Life' (M-G) and 'Serve' (UA) (3d run). Great $4,100. Last week, 'Spangled Rhythm' (Par) and 'Taxi, Mister' (UA) (3d run), split week of eight days with 'Meanest Man' (20th) and 'Hitler's Children' (RKO), fairish $3,300.

B'way 4th Hotsy; 'Danger'-McIntyre Socko at $58,000, 'Canteen'-Spitalny Record 80G, H.O., 'Forward' Fine 23G

Although transportation lines reported volume of travel in and out of N. Y. over three-day July 4 weekend hit an alltime high, attendance at downtown film emporiums fell short of record-breaking proportions, albeit a landoffice business was scored. This was notably true of the stageshow houses, as usual on holidays. The take on Saturday (3) was not as big as had been expected, but Sunday (4) was terrific. On Monday (5), crowds were late in coming to the theatres but the day finished out very strongly for most houses in spite of rain in the evening which hurt a little. Neighborhood houses suffered generally, probably due to the large crowds of natives who scrammed out of town.

Only a few new shows moved in during the past week. Among these was 'Background to Danger,' which started at the Strand Friday (2) with Hal McIntyre band on the stage. Initial week looks sock $58,000 or thereabouts, and holds. 'Bombardier,' fresh to the Criterion, will be about $25,000 on the week ending tonight (Wednesday), very good, and also remains over. Also doing well but not cracking records is 'Best Foot Forward.' It wound up its first week at the Astor Monday night (5) at $23,000.

The second-run State got a big lift out of the Fourth of July weekender and should hit $35,000 or over, strong, with 'Human Comedy' and a stagebill including Tito Guizar, Mildred Bailey and Van Alexander band.

Music Hall, which on Sunday enjoyed its heaviest July 4 in over 10 years of operation, currently on second week of 'Youngest Profession,' will be in very high ground at $114,000, bettering initial week's take. Backed by a stout weekend, the Cap may hit $80,000 with 'Stage Door Canteen' and Phil Spitalny this week, second for show, to establish highest figure for house since going into stageshows nearly four months ago.

'Coney Island' and the Enric Madriguera band, plus Jack Durant and Carmen Amaya, took the Roxy to a smash $95,000 on the third week ended last night (Tuesday), this comparing with $84,000 for the second. Likewise, the Par on the second week concluded last night (Tuesday) pushed to $74,000, big, with 'Dixie,' Andrews Sisters and Mitchell Ayres, as against $70,000 for the first seven days. Hall, Roxy, Cap and Par all hold over.

'Crime Doctor,' brought into the Globe Saturday (3), is disappointing at only $7,500, but the little Rialto is good with 'Two Tickets to London' at indicated $9,000, and holds.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Best Foot Forward' (M-G) (2d wk). Finished first week Monday night (5) at good $23,000. Final six days on 17th week of 'Human Comedy' (M-G), in ahead, was $10,000, oke.

Capitol (Loew's) (4,820; 35-$1.10)—'Stage Door Canteen' (UA) and Phil Spitalny orch (2d wk). May hit $80,000 to establish new high under stagebill policy instituted nearly four months ago. On first week got to $73,000, immense. Holds.

Criterion (Loew's) (1,700; 35-$1.10)—'Bombardier' (RKO). Not menacing records here, but strong at $25,000 or thereabouts, and remains over. Last week, fifth for 'Cabin in Sky' (M-G) $13,000, satisfactory.

Globe (Brandt) (1,416; 35-85)—'Crime Doctor' (Col). Opened here Saturday (3), but disappointing at only around $7,500. Last week third for 'Mr. Big' (U), $6,100, mild.

Hollywood (WB) (1,499; 44-$1.25)—'Mission Moscow' (WB) (10th wk). Given a lift over the holiday weekend, looking approximately $16,000, okay. Last week (9th), dipped to $11,000, slender. Remains until July 28 when 'This Is the Army' (WB) opens.

Palace (RKO) (1,700; 28-75)—'Land Is Mine' (RKO) (2d run) and 'Chatterbox' (Rep) (1st run), dualed. This combination should get $11,000, good enough. Last week 'White Savage' (U) and 'Ox-Bow Incident' (20th), both 2d run, $9,800.

Paramount (Par) (3,664; 35-$1.10)—'Dixie' (Par), Andrews Sisters and Mitchell Ayres band (3d wk). Ground out a big $74,000 on the second week ended last night (Tuesday), this comparing with $70,000 for initial seven days.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65) — 'Youngest Profession' (M-G) and stageshow (2d wk). Fine holiday trade pushing gross this week to terrific $114,000, topping first stanza's take of $112,000. Holds a third frame.

Rialto (Mayer) (594; 28-65)—'Two Tickets to London' (U). Doing well at $9,000 and will remain over. Last week, 'Aerial Gunner' (Par), over $7,500, fair.

Rivoli (UA-Par) (2,002; 35-99)—'Spitfire' (RKO) (4th wk). Holiday helped little here, this week (4th) appearing short of $17,000, mild. Last week (3d) was $14,000. Closes Sunday (11), with 'For Whom Bell Tolls' (Par) opening roadshow run Wednesday (14), following press preview night before.

Roxy (20th) (5,886; 40-$1.10)—'Coney Island' (20th) and Enric Madriguera, Jack Durant, Carmen Amaya (4th wk). Playing to capacity crowds over the three-day weekend, gross zoomed to $95,000 for the third lap ended last night (Tuesday); second week was $84,000, exceptionally strong.

State (Loew's) (3,450; 35-$1.10)—'Human Comedy' (M-G) (2d run) and, on stage, Tito Guizar, Mildred Bailey and Van Alexander band. Take is up considerably over recent weeks and should hit excellent $35,000 or over. Last week, 'Pilot No. 5' (M-G) and Duncan Sisters, Pinky Lee, Louis Jordan, only $19,000, slender.

Strand (WB) (2,756; 35-$1.10)—'Background to Danger' (WB) and Hal McIntyre orch, Three Stooges and George Tobias in person. New show opened solidly here Friday (2) and aided by big weekend should get to $58,000, socko, or thereabouts. Holds. Last week, sixth for 'Action North Atlantic' (WB) and Cab Calloway orch plus Dooley Wilson, finished well at $34,500.

'2 Tickets'-Gray Solid 29G, Cleve.

Cleveland, July 6.

Heavy rain knocked out all Fourth of July parades and outdoor activities but made hay for downtown theatres. Palace benefited most, with Glen Gray's orchestra and 'Two Tickets to London' getting longest lines of dampened standees.

'Bombardier' also planting some golden eggs in Hipp although h.o. of 'Stage Door Canteen' is matching it in b.o. speed for State.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Land Is Mine' (RKO). Running up husky $10,000. Last week, 'White Savage' (U) (2d wk), hot $7,500.

Hipp (Warners) (3,700; 35-55)—'Bombardier' (RKO). Round-the-clock opening almost was socko affair, pushing it up near huge $20,000. Last week, 'Mission to Moscow' (WB), surprised by getting satisfactory $16,200.

Lake (Warners) (800; 35-55)—'Mission Moscow' (WB). Moveover reaping nice dough from tremendous publicity, possible $4,000. Last week, 'Crash Dive' (20th) (3d wk), swell $3,000.

Palace (RKO) (3,700; 35-85)—'Two Tickets London' (U) plus Glen Gray orch. Light fare getting fine weather breaks for solid $29,000. Last week, 'Came Blow Up America' (20th) with Carmen Cavallaro orch, smart $27,000.

State (Loew's) (3,450; 35-55)—'Stage Door Canteen' (UA) (2d wk). Soaring to best gross of season for house, bangup $23,000 on h.o. after last week's great $24,000.

Stillman (Loew's) (2,700; 35-55)—'Silver Queen' (UA). Run of mine $6,000. Last week, 'Lily Mars' (M-G) (3d wk), sweet $7,000.

'Merrier' Loud $21,000, Newark; 'Bataan' Big 22G

Newark, July 6.

Break in the heat plus heavy holiday trade has biz this week tuned up to high pitch. Outstanding are 'Bataan,' terrific at the State, and 'This Land Is Mine,' doing landslide biz at Proctor's. 'The More the Merrier,' at the Branford, also is sock.

Estimates for This Week

Branford (WB) (2,800; 30-90)—'More the Merrier' (Col) and 'Murder Times Square' (Col). Doing SRO biz for merry $21,000. Last week, 'Mr. Big' (U) and 'Buckskin Frontier' (UA), so-so $16,500.

Capitol (WB) (1,200; 20-55)—'Desperadoes' (Col) and 'Rhythm Islands' (U). About $4,200 in sight, big. Last week, 'Tennessee Johnson' (M-G) and '3 Hearts Julia' (M-G), okay $3,200.

Paramount (Adams-Par)—'Five Graves Cairo' (Par) and 'Gentle Gangster' (Rep) (3d wk). Stalwart $14,000. Last week, about same.

Proctor's (RKO) (3,400; 35-99)—'Land Is Mine' (RKO) and 'Jitterbugs' (20th). Rumbling to landslide $23,000. Last week, 'Flicka' (20th) and 'Raid Calais' (20th), routine $17,500.

State (Loew's) (2,600; 30-85)—'Bataan' (M-G) and 'Taxi, Mister' (UA). Terrific $22,000, and will hold for a second week. Last week, 'Assignment Brittany' (M-G) and 'Stranger Town' (M-G), potent $17,000.

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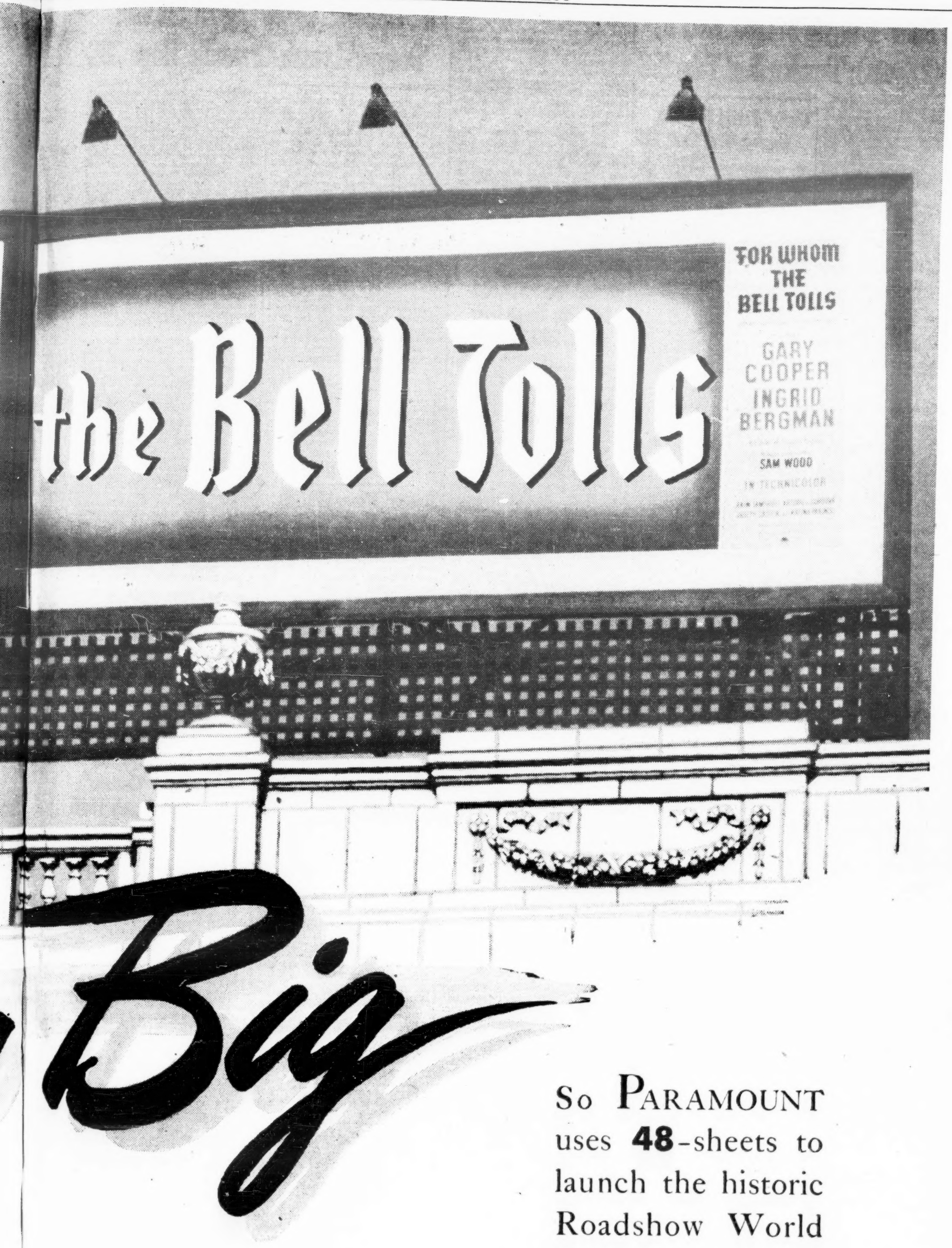


So PARAMOUNT uses **48**-sheets to launch the historic Roadshow World Premiere at N. Y. Rivoli, July 14th!

'Stage Door' Bangup $42,000, Best In Hub (2 Spots); 'Bombardier' Trim 25G

Boston, July 6.

Despite the holiday weekend, favorable weather and quality product, business just isn't developing as expected in downtown theatres. Department stores closed Saturday (3), and many people managed to sneak away, notwithstanding OPA patrols. Result was that film houses died Saturday and Sunday and couldn't make up the loss.

Biggest take falls to 'Stage Door Canteen,' singled day-date at Loew houses to a fine $42,000. 'Mission to Moscow,' at Par-Fen, never got going, even though Paramount was picketed by Socialists, and theatre copped plenty of news space. 'Bombardier' started briskly at Memorial on holiday.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Flight for Freedom' (RKO) (2d wk), plus Ada Leonard orch, others, on stage. Film h.o. and femme band adding up to $22,000, no dice. Last week, with Ozzie Nelson orch, others, $26,500.

Fenway (M-P) (1,373; 40-60)—'Mission to Moscow' (WB), plus 'Swing Partner' (Rep). Slow despite plenty of talk, near-banning and promotion; see $5,500. Last week, 'Five Graves Cairo' (Par), plus 'Chatterbox' (Rep), $5,000.

Memorial (RKO) (2,900; 44-75)—'Bombardier' (RKO) and 'All by Myself' (U). Started Monday (5) at good clip, and should go to neat $25,000 for nine days ending next Tuesday. Last week, 'Crash Dive' (20th) and 'Gildersleeve's Bad Day' (RKO) (2d wk), 6 days, oke $14,000.

Metropolitan (M-P) (4,367; 44-66)—'Action North Atlantic' (WB) and 'It's Great Life' (Col) (2d wk). Dipping to good $19,500. Last week, nice $27,000.

Orpheum (Loew) (2,900; 44-55)—'Stage Door Canteen' (UA). Big $23,000, with h.o. certain. Last week, 'Lady Burlesque' (UA), plus 'American Empire' (UA), strong $25,000.

Paramount (M-P) (1,300; 33-60)—'Mission Moscow' (WB) and 'Swing Partner' (Rep). Showings brought loud discussion, near-banning and Socialist Party picketing, but only average $12,000. Last week, 'Five Graves Cairo' (Par) and 'Chatterbox' (Rep), $13,000.

State (Loew) (3,200; 44-65)—'Stage Door Canteen' (UA). Bright weekend lifts this winner to $14,000. Last week, 'Lady Burlesque' (UA) and 'American Empire' (UA), $12,300.

Translux (Translux) (900; 28-65)—'Captive Wild Woman' (U), plus 'Keep 'Em Slugging' (U). Big stuff here at $5,200. Last week, 'Westland Murder' (U) and 'Murder on Air' (U) (reissue), oke $3,000.

'Canteen' Sock $17,000, K. C. Leader; 'Mr. Lucky' Hot 11½G, 'Stormy' 11G

Kansas City, July 6.

Current week is one of the best of the year, with cooler weather and classy product combining to draw crowds. Midland, with 'Stage Door Canteen,' is pacing the town. Orpheum, with 'Mr. Lucky' and 'Aerial Gunner' dualed, and Newman, with h.o. of 'China,' are neck-and-neck. Esquire, Uptown and Fairway, day and date, are strong with 'Stormy Weather.'

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Stormy Weather' (20th). Lusty $11,000. Last week, 'Coney Island' (20th) (2d wk), hefty $10,000.

Midland (Loew's) (3,500; 11-50)—'Stage Door Canteen' (UA). Socko $17,000. Last week, 'Bataan' (M-G) and 'Let's Have Fun' (Col), rugged $14,000.

Newman (Paramount) (1,900; 11-50)—'China' (Par) (2d wk). Lively $11,500 after torrid $15,000 initial session.

Orpheum (RKO) (1,600; 15-50)—'Mr. Lucky' (RKO) and 'Aerial Gunner' (Par). Hot $11,500. Last week, 'Hard Way' (WB) and 'Night Plane Chungking' (Par) (2d wk), okay $7,500 after good $8,700 opening round.

Tower (Fox-Joffee) (2,100; 10-50)—'Jitterbugs' (20th) and 'Cowboy Manhattan' (U) plus vaude. Bright $9,000. Last week, 'Swing Partner' (Rep), 'Shantytown' (Rep), and vaude, fair $7,500.

Ripper at Large Again

Hollywood, July 6.

Robert Bassler is assigned to produce 'The Lodger,' the story of Jack the Ripper, a British baddie who raised goose-pimples on your grandfather's spine back in 1888 or thereabout.

Bryan Foy will exercise general supervision over the out-and-out chiller, which will carry a higher budget than the ordinary horror film.

'Coney' Torrid $13,000, Omaha; 'Big' Giant 12G

Omaha, July 6.

Paramount is smash this week with 'Coney Island' to pace city. The Brandeis is also on high pressure with 'Mr. Lucky.' 'Mr. Big' is outstanding, for strongest session in months at the Orpheum.

Estimates for This Week

Paramount (Tristates) (3,000; 11-50)—'Coney Island' (20th) and 'High Explosive' (Par). Smash $13,000. Last week, 'Human Comedy' (M-G) and 'Tahiti Honey' (Rep), roaring $13,200.

Brandeis (Mort Singer) (1,500; 11-50)—'Mr. Lucky' (RKO) and 'Falcon Strikes Back' (RKO). Bangup $7,000. Last week, 'Hit Parade 1943' (Rep) and 'Corregidor' (PRC), fine $5,600.

Omaha (Tristates) (2,000; 11-50)—'Human Comedy' (M-G) and 'Tahiti Honey' (Rep) moved over from Paramount. So-so $6,800. Last week, 'Assignment Brittany' (M-G) and 'Truck Busters' (WB), $7,000.

Orpheum (Tristates) (3,000; 11-50)—'Mister Big' (U) and 'Air Raid Wardens' (M-G). Sock $12,000. Last week, 'Came Blow Up America' (20th) and 'Holmes in Washington' (U), just fair $8,000.

Town (Goldberg) (1,400; 11-30)—'Lost Canyon' (UA), 'Dead Men Walk' (PRC) and 'Night Crime' (PRC) triple split with 'Home Wyoming' (Rep), 'Arabian Nights' (U), 'Road Singapore' (Par) and 'Serve' (UA), 'Power Dive' (Par), 'Trail Silver Spurs' (Mono). Plus midnight shows, good $1,600. Last week, 'Riders N. W. Mounted' (Col), 'Mantrap' (Rep) and 'Ice-capades Revue' (Rep), triple split with 'Ghost Rider' (Mono), 'Johnny Doughboy' (Rep), 'Clancy St. Boys' (Mono) and 'Escape Forever' (WB), 'Redhead' (Mono) and 'Ghostbreaker' (Par), plus midnight show, 'You're the One' (Par), good $1,400.

OWI Headaches

Continued from page 5

reels unless made liaison between the OWI and industry.

Shuttering of the N. Y. unit also meant cessation of work by three camera crews out in the field. OWI domestic unit made some 68 pictures in the past year, maintaining a schedule of two per month. It just finished four shorts, which were shown to Lowell Mellett, bureau chief, when he was in N. Y. last week from Washington. Three others are in work, but may never be finished. Up-to-the-minute equipment of OWI unit in N. Y. will likely go to other Government bureaus.

Confabs Planned

Washington, July 6.

The Office of War Information is planning a series of confabs with film, radio and advertising people to develop an operating procedure in keeping with the greatly reduced $2,750,000 domestic budget apportioned it by Congress.

'We now have a cooperative job to do,' an OWI official explained, 'in which the film, radio and advertising industries must play a bigger part than before. We hope to be in a position to announce our new program after we have gotten together with the representatives of the media to determine what help they will be able to give us and what we will be able to do with the amount of money available.'

Tentatively, the picture is this:

1—Substantial radio activities will be continued, but on a reduced scale.

2—Domestic film activities will be whittled down, but the OWI will work out something to maintain liaison offices both in Washington and Hollywood.

That the OWI will continue some of its film work was made clear Saturday (3) when Elmer Davis wired Ulric Bell, on the Coast, to continue his overseas film work and to notify the industry that cooperation and contact would be maintained. In addition, Davis explained that the OWI would remain the funnel for clearance, review and approval of all films made by other Government agencies.

The chief problem is how to get the most out of the $2,750,000 domestic appropriation. Of this amount, about $500,000 will be necessary for the liquidation of activities that must be discontinued. The remainder will have to be spread thin except for the news bureau, which will carry on much as at present.

Three or Four Key Branches

While Congress has ordered the field offices wiped out, the OWI officials believe that they may operate three or four branches in key centers, such as New York and Hollywood. This would mean a merger of all OWI activities in these centers into single, compact offices. Thus there would be a unified office in Hollywood handling films, radio advertising, etc. Lowell Mellett is expected to remain in charge of pictures in Washington, but on a greatly reduced scale.

Other possible developments are: Some of the work which the OWI Domestic Branch did for the Overseas Branch will shift to the overseas budget which is in good shape. Some of the Washington OWI employees may transfer to the payrolls of other war agencies, especially those which do liaison work with the war agencies. Inter-agency OWI advisory committee on such matters as posters may be established, following the pattern of the OWI Music Advisory Committee.

'Hit Ice' Great $17,000 In Balto; 'Stage Door' Grand 23G, Paces Town

Baltimore, July 6.

Stay-at-home holiday reacted in favor of the downtown houses this week with solid grosses predominating. Exceptionally big are 'Stage Door Canteen,' at Loew's Century, and 'Action in North Atlantic,' at the Stanley. Also on its way to a top figure is 'Hit the Ice,' at Keith's. Abbott-Costello comedy may reach Keith's top figure.

Estimates for This Week

Century (Loew-UA) (3,000; 17-55)—'Stage Door Canteen' (UA). Biggest thing in town, smash $23,000. Last week, 'Lady Burlesque' (UA), better than estimated at big $17,900.

Hippodrome (Rappaport) (2,240; 17-66)—'Bombardier' (RKO) plus vaude. Hitting strong $19,000. Last week, 'Crime Doctor' (Col), leaning heavily on p.a. of Three Stooges and Connie Haines, hot $18,300.

Keith's (Schanberger) (2,460; 17-55)—'Hit the Ice' (U). Reaching out for house topper at terrif $17,000. Last week, 'Mr. Big' (U), given ambitious ballyhoo but crix stepped on it; nevertheless fairish $10,900.

Mayfair (Hicks) (980; 25-50)—'Came Blow Up America' (20th). Drawing some trade at $4,500. Last week, 'Jitterbugs' (20th), $4,300.

New (Mechanic) (1,680; 17-55)—'Coney Island' (20th) (3d wk). Holding up very well for nice $6,000 after a very good $5,200 last week and bullish opener at $7,300.

Stanley (WB) (3,280; 20-60)—'Action North Atlantic' (WB). Chalking up a resounding $21,000 and set for extended playing. Last week, second of 'China' (Par) failed to hold up at $8,100 after nice opening round at $16,700.

Valencia (Loew's-UA) (1,480; 17-55)—'Lady Burlesque' (UA) (moveover). Excellent $6,000 after grossing equally strong response in downstairs Century immediately preceding. Last week, similar handling of 'Lily Mars' (M-G), $5,700.

Big Lecture Biz

Continued from page 1

the top war spielers found conditions changing at such a rapid pace on the far-flung battle fronts, thus rendering their material obsolete, that they checked off the lecture circuit in quest of fresher slants. Such topflighters as H. R. Knickerbocker, Margaret Bourke-White, Pierre van Passen, Louis Fisher, etc., canceled themselves out before expiration of their dates to get first-hand glimpses of battle-front developments. Such top agents as W. Colston Leigh, Harold R. Peat, William B. Feakins and Lee Keedick also found themselves the victims fo 'war casualties,' with such b.o. personalities as Vincent Sheean, good for a $50,000 season's draw; William Ziff, author of 'Germany and Air Power'; Hugh Wilson, ex-ambassador to Germany; Douglas Miller, who wrote 'You Can't Do Business With Hitler,' and others either accepting army commissions or taking on a civilian war post for the government. Likewise, when Claire Booth Luce decided to become a congresswoman, it meant, so far as Leigh was concerned, a $50,000 attraction canceled out.

Top New Gabbers

Of the post-Pearl Harbor school of gabbers, Carlos Romulo, who authored 'Last Man Off Bataan,' chalked up one of the top grosses last season—more than $50,000, a figure he'll probably exceed next season. Ramon LaValle, Argentine envoy to Japan, who brought back the only pictures of the Doolittle raid on Tokio, will be good for nearly $35,000 next season, while of the other upswing boys, 'Singapore' Joe Fisher will gross $25,000 on 120 dates; Leland Stowe, who grossed $30,000 in 63 dates, is figured to duplicate next season. Likewise such men as Edmund Stevens, who on short notice the past season garnered $15,000, has been sold out for next season with a guaranty of $30,000.

Also in the top 1943-44 brackets are Maurice Hindus, author of 'Mother Russia,' who on the basis of a full season's bookings is good for $50,000; Eve Curie, probably in greater demand than any other personality on the 'chinfest' circuit and likely to exceed $50,000 if she makes a season of it; Gerald Wendt, whose science lecture is good for $20,000 for 75 dates; Emily Kimbrough, who co-authored 'When Hearts Were Young and Gay,' with Cornelia Otis Skinner, good for $30,000; Pierre van Passen, who at $500 a lecture, is a $50,000 draw on a full season's basis; Merrill 'Red' Mueller, who, when he checks back from the fighting front for Newsweek, is booked for dates totaling $25,000, and Baron Joseph van der Elst, whose lecture on Flemish art is in great demand among the 'escapist' audiences and is bracketed for $20,000.

Tour of the circuit with Sinclair Lewis vs. Lewis Browne in a debate is figured to gross $40,000. Others in demand include Andre Maurois, Stanley Johnston, Lowell Thomas, Emil Lengyel and Mitchell Hepburn on foreign affairs and the war, while both Angna Enters and Dorothy Crawford, via the 'escape' routines, are in the $20,000-$25,000 class.

'Danger' Wham $29,500, Philly; 'Lucky' Sock 28G

Philadelphia, July 6.

Traditional July 4 exodus to seashore and mountains failed to materialize this gasless year. Consequently the filmers boomed over the long three-day weekend at holiday prices.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Somewhere in France' (UA). Sad $7,000. Last week, 'Next of Kin' (U), $7,800.

Arcadia (Sablosky) (600; 35-75)—'Action Atlantic' (WB) (2d run). Okay $4,000 in six days. Last week, 'Ox-Bow Incident' (20th) (2d run), mediocre $1,600.

Boyd (WB) (2,560; 35-75)—'Mr. Lucky' (RKO). Sock $28,000. Last week, 'Lily Mars' (M-G) (3d wk), fine $14,200.

Earle (WB) (2,768; 35-75)—'Mister Big' (U) with Ozzie Nelson orch and vaude. Stout $28,800. Last week, 'Follow Band' (U) with Abe Lyman orch, Bonita Granville, others on stage, nice $23,500.

Fox (WB) (2,245; 35-75)—'Coney Island' (20th) (2d wk). Bangup $27,800 after terrif $29,700 last week.

Karlton (Goldman) (1,000; 35-75)—'Crash Dive' (20th) (2d run). Fine $7,000. Last week, 'Merrier' (Col) (2d run), big $8,200.

Keith's (Goldman) (2,220; 35-75)—'Land Is Mine' (RKO) (2d run) (2d wk). Mild $3,500. Last week, about same.

Mastbaum (WB) (4,692; 35-75)—'Lady Burlesque' (UA) (3d wk). Fine $18,800, last week, mild $17,700.

Stanley (WB) (2,916; 35-75)—'Background Danger' (WB). Smash $25,500 plus $4,000 for Sunday Earle showing. Last week, 'White Savage' (U), thin $14,900.

Stanton (WB) (1,475; 35-75)—'Bombardier' (RKO). Solid $14,200. Last week, 'Pilot No. 5' (M-G) (2d wk), fairish $7,000 for 6 days.

Black Market Rustlers Get Going-Over in Film

Hollywood, July 6.

Metro takes cognizance of the black market in 'Rationing,' a tale of wartime rustling, to be directed by Willis Goldbeck, starting in 10 days.

Wallace Beery draws the star spot, with Marjorie Main in the top featured role.

Bevans On the Loose

Hollywood, July 6.

Clem Bevans and Paramount called off their contract by mutual consent 14 months ahead of time. Actor has several commitments with major lots on a freelance basis.

Recently Bevans appeared in 'The Gunmaster,' 'The Human Comedy' and 'Happy Go Lucky.'

Moment for Cummings

Hollywood, July 6.

Irving Cummings draws the director chore on Benny Goodman's screen biography, 'Moment for Music,' to be produced at 20th-Fox by William LeBaron.

Screen play is being written by Richard English, in collaboration with Goodman.

Pitt. Upbeat; 'Coney' Terrif $16,000; 'Danger'-Lyman-Granville Huge 33G

Pittsburgh, July 6.

Holiday biz here is sensational, looming as the biggest week the Golden Triangle has had in years. Pirate ballteam is out of town, pleasure driving ban is keeping everybody around and with cool weather coming along at just the right time. Abe Lyman and Bonita Granville, with 'Background to Danger,' returning Stanley to flesh again after month of straight pix, will give the house its best figure since Tommy Dorsey last played here. 'Coney Island,' reopening Fulton, is burning up the boxoffice and looks set for long run, while 'Stage Door Canteen' continues to ring the bell in its second week at the Penn. 'Hit the Ice' is getting by all right at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Coney Island' (20th). Perfect warm-weather entertainment. Opened like a house afire, following house's three-week shutdown for repaint. Should do at least $16,000, sensational here.

Harris (Harris) (2,200; 30-55)—'Hit the Ice' (U). Getting heavy matinee trade from the kids, with start of school vacations, but not so good in the evenings, which means Abbott-Costello starrer will do well at around $14,000. Last week, 'Ox-Bow Incident' (20th), surprised at $10,000, $11,000.

Penn (Loew's-UA) (3,300; 30-55)—'Stage Door Canteen' (UA) (2d wk). First time in months a picture's held over here. Should check in with at least bangup $18,000 after a spectacular $27,000 last week.

Ritz (WB) (800; 30-55)—'Bombardier' (RKO) (2d wk). Moved here from the Stanley, where it wound up surprisingly good. Looks like $3,000, fine. Last week, 'Action North Atlantic' (WB), also on moveover from Stanley, n.s.h., $2,000.

Senator (Harris) (1,750; 30-55)—'Ox-Bow Incident' (20th). Moved here from Harris. Oke $3,200. Last week, 'More the Merrier' (Col) finaled seventh week at all right $2,400.

Stanley (WB) (3,800; 30-75)—'Background to Danger' (WB) plus Abe Lyman orch, Bonita Granville on stage. First flesh for WB deluxer in four weeks and they're hungry for it. Sensational $33,000, with Lyman and Miss Granville taking the bows. Best at this house since Tommy Dorsey was here a year ago. Last week, 'Bombardier' (RKO), fine $16,000.

Warner (WB) (2,000; 30-55)—'Lily Mars' (M-G) (3d wk). Second session for Judy Garland musical here, moved over after big week at Stanley. Getting a big $6,000 on top of excellent $6,700 last week.

'Hit Ice' Grand $15,000 For Indpls.; 'Canteen' Tops With Smash 15½G

Indianapolis, July 6.

Trade was hotter than a firecracker at most downtown houses over the weekend with two attractions turning 'em away at peak hours. They are 'Stage Door Canteen,' setting the pace at Loew's, and 'Hit the Ice' at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Background to Danger' (WB) and 'Chatterbox' (Rep). Oke $9,000. Last week 'Jitterbugs' (20th) and Lawrence Welk orch at 55c top, fair $15,000.

Indiana (Katz-Dolle) (3,300; 30-50)—'Hit the Ice' (U) and 'Get Going' (U). Terrific double holiday draw indicates smash $15,000. Last week profitable $12,500 for 'Bombardier' (RKO) and '2 Weeks to Live' (RKO).

Keith's (Indie) (1,200; 30-55)—'Shantytown' (Rep), plus Major Bowes 9th Anniversary Revue. Satisfactory $4,400, best in several weeks on four-day run. Last week 'Beast of Berlin' (PRC) and vaude, slim $3,700.

Loew's (Loew's) (2,450; 30-50)—'Stage Door Canteen' (UA) and 'North African Album' (U. S.). Smash $15,500, with hold-over indicated. Last week satisfactory $8,400 on second stanza of 'Lily Mars' (M-G) and 'After Midnight With Blackie' (Col).

Lyric (Katz-Dolle) (1,600; 30-50)—'Bombardier' (RKO) and '2 Weeks to Live' (RKO). Sturdy $4,500 on moveover. Last week gratifying $5,300 with 'Coney Island' (20th) and 'Raid Calais' (20th), also on moveover.

O'Brien's First Via Col.

Hollywood, July 6.

First film to be produced by Tereen Corp., new picture-making company formed by Pat O'Brien and Phil Ryan, will be released through Columbia.

Feature is based on the Satevepost story, 'Saboteur,' by John and Ward Hawkins, with O'Brien starring and Ryan producing.

'Dawn Die'-'Vanities' Huge $30,000, Frisco; 'Leopard'-Chico Marx Same

San Francisco, July 6.

Fourth of July holiday hypoed biz here, with the b.o. generally at a high level. Two new entries for the straight film houses are 'Mr. Big,' big $17,000 at the Orpheum, and 'Young and Willing,' worth a good $12,000 at Esquire.

Estimates for This Week

Fox (FWC) (5,000; 55-75)—'Action in North Atlantic' (WB) and 'Johnny Doughboy' (Rep) (2d wk). Holdover will bring fine $22,000. Last week, sock $33,000.

Golden Gate (RKO) (2,850; 44-75)—'Leopard Man' (RKO) and stage bill headed by Chico Marx orch. Stage layout is the big draw, hefty $30,000. 'Bombardier' (RKO) (its 2d wk), plus new stage show with Frankie Masters' orch, Ann Corio and Glenn Miller Singers, lifted to great $30,000 by infusion of triple-threat stage show.

Orpheum (Blumenfeld) (2,440; 60-75)—'Mister Big' (U) and 'Two Tickets London' (U). Coming along nicely at big $17,000. Last week, 'Desperadoes' (Col) and 'Has What It Takes' (Col) (2d wk), okay $12,100 for eight days.

Paramount (FWC) (2,470; 55-75)—'Reap Wild Wind' (Par) and 'Shantytown' (Rep). 'Reap' is returning here at regular prices, although these tariffs are now higher than the advanced scale at which pix originally played because of house price tilts; $17,000 gross will be big, considering fact 'Reap' played 30 houses in Frisco area at the 'advanced prices.' Last week, 'Five Graves Cairo' (Par) and 'Wrecking Crew' (Par) (2d wk), solid $17,000.

St. Francis (FWC) (1,475; 55-75)—'Cairo' (Par) and 'Wrecking Crew' (Par) (moveover). Stout $12,000, on round-the-clock policy. Last week, 'Coney Island' (20th) and 'Gorilla Man' (WB) (moveover), hefty $11,800.

United Artists (Blumenfeld-UA) (1,100; 50-65)—'Lady of Burlesque' (UA) and 'Prairie Chickens' (UA) (5th wk). Holding up to strong $10,000, with holiday biz, and will go still another stanza. Last week, grand $10,200.

Warfield (FWC) (2,650; 55-75)—'At Dawn We Die' (Rep) and Earl Carroll's 'Vanities' unit on stage. 'Vanities' is pushing this up to terrific $30,000. Last week, 'Two Senoritas Chicago' (Col) and 'Furlough Frolics' stage bill, good $22,000.

Esquire (Blumenfeld) (950; 60-75)—'Young Willing' (UA) and 'Buckskin Frontier' (UA). Routine bill is doing a surprisingly large $12,000. Last week, 'More Merrier' (Col) (second week of moveover) and 'Underground Agent' (2d wk), trim $8,100 for seventh downtown, first-run week of 'Merrier.'

Key City Grosses

Estimated Total Gross
This Week $2,249,400
(Based on 28 cities, 186 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,925,300
(Based on 25 cities, 159 theatres)

'Danger'-Vaude Nice 20G, Wash.

Washington, July 6.

Business hopped when the heat wave broke and the big weekend holiday is helping trade return to normal. 'Stage Door Canteen,' hefty on holdover, stays a third week at Palace. Gracie Barrie band is keeping 'Ox-Bow Incident' up fairly well at the Capitol.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Ox-Bow Incident' (20th) with Gracie Barrie orch on stage. Very nifty $23,000, with band the big draw. Holdover last week of 'Lily Mars' (M-G) and vaude, solid $22,000.

Columbia (Loew) (1,220; 40-60)—'Crash Dive' (20th), good $8,000. Last week, 'Cabin in Sky' (M-G) (3d wk), great $7,500 for bang-up $32,000 in three-week engagement.

Earle (WB) (2,210; 30-90)—'Background to Danger' (WB) with vaude. Nice $20,000. Last week, 'Five Graves Cairo' (Par) with vaude, big $22,000.

Keith's (RKO) (1,800; 30-55)—'Forever and Day' (RKO). Neat $11,000. Last week, 'White Savage' (U) (2d wk), oke $9,000.

Metropolitan (WB) (1,800; 30-55)—'Action North Atlantic' (WB). Looks like good $7,500. Last week, 'Tarzan Triumphs' (RKO), walloping $8,600.

Palace (Loew) (2,242; 40-60)—'Stage Door Canteen' (UA) (2d wk). Grand $20,000 after first week's sizzling $23,800.

'CHINA' TRIM $13,000, MPLS.; 'LADY' BIG 14G

Minneapolis, July 6.

Usual damper on boxoffice expected for July 4 weekend not in evidence, because fishing and other vacation trips are drastically curtailed. Grosses here actually helped by this situation. Among newcomers, 'China' and 'Lady of Burlesque' are showing their heels to 'Mission to Moscow,' the last-named suffering from critics' pannings and public apathy. The first stage show in more than a month brings Woody Herman band to the Orpheum, Saturday (10).

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Gildersleeve's Bad Day' (RKO) and 'Corregidor' (PRC). In for four days, okeh $1,800. Last week, 'Follow Band' (U) and 'Clancy St. Boys' (Mono) split with 'Let's Have Fun' (Col) and 'Queen Broadway' (PRC), good $2,800 in nine days.

Century (P-S) (1,600; 40-55)—'Mission to Moscow' (WB). Plenty of discussion and controversy in press and elsewhere. This, plus fine exploitation, is helping, but only fair $5,000 seems likely. Last week, 'Flicka' (20th) (2d wk), fine $6,500.

Gopher (P-S) (1,000; 35)—'Pilot No. 5' (M-G). Good $4,000. Last week, 'Hangmen Also Die' (UA), good $4,200.

Lyric (P-S) (1,091; 40-55)—'Slightly Dangerous' (M-G) (2d wk). Moved over from State. Good $6,000. Last week, 'More the Merrier' (Col) (3d wk), great $7,500 on top of terrific $28,000 initial fortnight.

Orpheum (P-S) (2,800; 40-55)—'Lady Burlesque' (UA). Getting much attention as escapist fare. May reach sock $14,000. Last week 'Bataan' (M-G), big $12,000.

State (P-S) (2,800; 40-55)—'China' (Par). Name line-up is helping. Trim $13,000 in prospect. Last week 'Slightly Dangerous' (M-G), big $14,000.

Uptown (Par) (1,000; 25-44)—'Got Me Covered' (RKO). First neighborhood showing, and big $4,000. Last week, 'Serve' (UA), modest $3,200.

World (Par-Steffes) (350; 40-65)—'More the Merrier' (Col) (4th wk). Third stop downtown for this one, having put in two highly profitable weeks at the State and one at Lyric. Big $3,000. Last week, 'Edge Darkness' (WB) (3d wk), mild $1,800.

'Lucky' Smash $18,000, 'Canteen' Torrid 20G, Pacemakers in Prov.

Providence, July 6.

With the fourth of July holiday and severe clampdown on pleasure driving, theatres are cashing in. State's 'Stage Door Canteen' is riding high. Smaller Albee, with 'Mr. Lucky,' also is pulling strongly.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA). Hypoed by heavy exploitation climaxed by ringing in of about 400 junior policemen as guests. Smash $18,000. Last week, 'Frankenstein Wolf Man' (U) and 'Devil With Hitler' (UA) (2d wk), fairly good $7,500 in five-day run.

Carlton (Fay-Loew) (1,400; 30-50)—'Lady Burlesque' (UA) and 'Boy Stalingrad' (Col) (2d run). Continuing healthy pace set in first week at Loew's State, fine $3,800. Last week, 'White Savage' (U) and 'Raid Calais' (20th) (2d run), good $3,000.

Fay's (Indie) (2,000; 30-50)—'Song of Texas' (Rep) and vaude. Plenty strong $8,000. Last week, 'Payoff' (PRC) and vaude, good $7,000.

Majestic (Fay) (2,200; 30-50)—'Crash Dive' (20th). The ladies go for this one, sending it off to nifty $15,000. Last week, 'Mission Moscow' (WB) and 'All Myself' (U), $11,000.

Metropolitan (Indie) (3,200; 30-50)—'Sarong Girl' (Mono) and 'Ghosts on Loose' (Mono). House shifted pic-stage show policy for this weekend to straight pictures. Ann Corio handle helping to fairly good $2,500 in four-day weekend holiday run. Last week, 'False Faces' (Rep) plus Virginia Weidler and Ada Leonard girl orch on stage, good $7,000 in three-day weekender.

State (Loew) (3,200; 30-50)—'Stage Door Canteen' (UA). Really hot with house expecting cloud-busting $20,000. Last week, 'Lady Burlesque' (UA) and 'Boy Stalingrad' (Col), strong $18,000.

Strand (Indie) (2,000; 30-50)—'Five Graves Cairo' (Par) and 'Shantytown' (Rep) (2d wk). Second week started Monday (5). Opening session one of biggest here in some time, zowie $14,000.

L. A. Upbeat; 'Graves' Terrif $44,500, 'Mr. Big' Giant 34½G, Both in 2 Spots, 'Mars' 54G in 4, 'Danger' 43G For 3

Los Angeles, July 6.

Holiday biz over long weekend fattened grosses at all deluxers. While the beaches got a strong play because of the torrid weather, there was plenty of trade in town to split up mainly among 'Lily Mars,' 'Five Graves to Cairo,' 'Mr. Big' and 'Background to Danger.'

Topper is 'Mars,' with stout $54,000 in four houses. Paramount's two theatres chalked up an even stronger total with 'Cairo,' giant $44,500. 'Mr. Big' also is terrific at $34,500 in two theatres while 'Background,' triple day-dating, accounted for a lusty $43,000. All except 'Mars' will hold for at least another week, with this one taking an extended run in move-over houses.

Estimates for This Week

Carthy Circle (F-WC) (1,516; 40-85)—'Lily Mars' (M-G) and 'Pilot No. 5' (M-G). Soaring to husky $8,500. Last week 'Coney Island' (20th) and 'Air Raid Wardens' (M-G) (2d wk), okay $4,200.

Chinese (Grauman-WC) (2,034; 40-85)—'Lily Mars' (M-G) and 'Pilot No. 5' (M-G). Solid $14,500. Last week 'Ox-Bow Incident' (20th) and 'Senoritas Chicago' (Col), satisfactory $11,700.

Downtown (WB) (1,800; 40-85)—'Background to Danger' (WB). Grabbing excellent $18,000. Last week 'Action North Atlantic' (WB) (4th wk), neat $12,000.

Four Star (UA-WC) (900; 40-65)—'Ox-Bow Incident' (20th) and 'Senoritas Chicago' (Col). So-so $3,000. Last week 'Bataan' (M-G) and 'Stranger in Town' (M-G) (2d wk), good $3,400.

Hawaii (G&S) (1,100; 40-75)—'Crime Doctor' (Col) and 'Great Life' (Col). Nifty $5,000. Last week 'Dr. Renault's Secret' (20th) and 'Undying Monster' (20th) (5th wk-9 days), nice $4,300.

Hollywood (WB) (2,756; 40-85)—'Background to Danger' (WB). Pleasing $14,000. Last week 'Action North Atlantic' (WB) (4th wk). Okay $6,000.

Orpheum (D'town) (2,200; 40-65)—'False Faces' (Rep) and Woody Herman orch on stage. Clicking at great $25,000. Last week 'Swing Partner' (Rep) and Freddie Slack orch on stage, last date before breakup of band, handsome $18,500.

Pantages (Pan) (2,812; 40-85)—'Mister Big' (U) and '2 Tickets to London' (U). Nifty $16,000. Last week 'Land Is Mine' (RKO) (2d wk) and 'Gildersleeve's Bad Day' (RKO), windup caught oke $8,500.

Paramount (F&M) (3,389; 44-88)—'Five Graves Cairo' (Par) and 'Chatterbox' (Rep). Socko $27,000. Last week 'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par) (2d wk), excellent $16,000.

Paramount Hollywood (F&M) (1,451; 44-88)—'Five Graves Cairo' (Par) and 'Chatterbox' (Rep). Smash $17,500. Last week 'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par) (2d wk). Solid $9,300.

RKO Hillstreet (RKO) (2,890; 40-65)—'Mister Big' (U) and '2 Tickets London' (U). Great $18,500. Last week, 'Land Is Mine' (RKO) (2 wk) and 'Gildersleeve's Bad Day' (RKO), nice $9,500.

Ritz (F-WC) (1,372; 40-85)—'Lily Mars' (M-G) and 'Pilot No. 5' (M-G). Near-record $9,500. Last week, 'Ox-Bow Incident' (20th) and 'Senoritas Chicago' (Col), okay $7,200.

State (Loew's-WC) (2,204; 40-85)—'Lily Mars' (M-G) and 'Pilot No. 5' (M-G). Solid $21,500. Last week, 'Ox-Bow Incident' (20th) and 'Senoritas Chicago' (Col), paid off at $18,000.

United Artists (UA-WC) (2,100; 40-85)—'Ox-Bow Incident' (20th) and 'Senoritas Chicago' (Col). Thin $4,800. Last week, 'Coney Island' (20th) and 'Air Raid Wardens' (M-G), strong $9,300.

Vogue (Vogue) (899; 40-50)—'Alibi' (Rep) and 'Spy Train' (Mono). Slow $1,300. Last week, 'Prison Mutiny' (Mono) and 'Redhead Manhattan' (Col), $900.

Wilshire (F-WC) (2,296; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G) (2d wk). Still robust at $6,000 after clicking with $6,000 last week.

Wiltern (WB) (2,756; 40-85)—'Background to Danger' (WB). Neat $11,000 coming up. Last week, 'Action North Atlantic' (WB) (4th wk), okay $5,400.

Broadway Grosses

Estimated Total Gross
This Week $564,500
(Based on 13 theatres)
Total Gross Same Week
Last Year $360,500
(Based on 13 theatres)

'Bombardier' Ace Denver Pix, 17½G

Denver, July 6.

'Bombardier,' topping dual bill at Orpheum, is pacing the city, and holds. 'Dixie' is great at the Denham, and holds over.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Action North Atlantic' (WB) and 'Redhead Manhattan' (Col), after week at each Denver, Esquire. Good $7,000. Last week 'Coney Island' (20th) and 'Mysterious Doctor' (WB), after week each at Denver, Esquire, big $8,000.

Broadway (Fox) (1,040; 30-65)—'Assignment Brittany' (M-G) and '3 Hearts Julia' (M-G), after Orpheum week, nice $4,000. Last week 'Land Is Mine' (RKO) and 'Harrigan's Kid' (M-G), after Orpheum week, fair $3,500.

Denham (Cockrill) (1,750; 30-60)—'Dixie' (Par). Big $16,000, and stays for second. Last week 'Five Graves Cairo' (Par) and 'Salute Three' (Par) (3d wk), good $7,000.

Denver (Fox) (2,525; 30-65)—'Lady Burlesque' (UA) and 'Yanks Ahoy' (UA), day-date with Esquire. Good $13,000. Last week 'Action North Atlantic' (WB) and 'Redhead Manhattan' (Col), also at Esquire, nice $12,000.

Esquire (Fox) (742; 30-65)—'Lady Burlesque' (UA) and 'Yanks Ahoy' (UA), also at Denver. Nice $3,500. Last week 'Action North Atlantic' (WB) and 'Redhead Manhattan' (Col), also at Denver, good $3,000.

Orpheum (RKO) (2,600; 30-65)—'Bombardier' (RKO) and 'Morning Judge' (U). Smash $17,500, and holds. Last week 'Assignment Brittany' (M-G) and '3 Hearts for Julia' (M-G), fine $13,300.

Paramount (Fox) (2,200; 30-50)—'Walked with Zombie' (RKO) and 'False Faces' (Rep). Trim $7,500. Last week 'Young Willing' (UA) and 'Song of Texas' (Rep), nice $8,500.

Rialto (Fox) (1,750; 30-65)—'Coney Island' (20th) and 'Mysterious Doctor' (WB), after a week at each Denver, Esquire, Aladdin. Good $3,500. Last week 'White Savage' (U) and 'Came Blow Up America' (20th), here via Denver, Esquire, Aladdin route; good $3,000.

Wald's War Pair

Hollywood, July 6.

Warners handed Jerry Wald the producer jobs on 'Al Schmidt, War Hero,' and 'The Young and the Brave,' slated to start next month.

Currently Wald is busy with 'Destination Tokyo' and 'In Our Time.'

Cincy Biz Hot; 'Lucky,' Smash $21,000, Topper

Cincinnati, July 6.

Wartime ban on firecrackers did not keep local theatre biz from booming. Most are mid-winter stride, despite, prolonged heat spell. Loudest noise currently is the Albee, where 'Mr. Lucky' is setting a smash figure. Capitol is humming on 'What's Buzzin' Cousin?' and 'Jitterbugs' has Keith's on the beam.

Of the holdovers, 'Stage Door Canteen' is racking up a wham second-week mark at the Palace after equalling the house modern record; 'Coney Island' continues merrily at the Grand after catching the brass ring for its fourth main-stem whirl, and 'Gone With Wind' is still whipping a stir at the Lyric.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—Mr. Lucky' (RKO). Smash $21,000, easily warranting holdover. Last week, 'Hangmen Also Die' (UA), mild $10,000.

Capitol (RKO) (2,000; 35-55)—'What's Buzzin' Cousin?' (Col). Hotcha $7,000. Last week, 'Mister Big' (U) (2d wk), solid $5,000.

Family (RKO) (1,000; 20-30)—'Chatterbox' (Rep) and 'Cowboy Commandos' (Mono), split with 'Black Raven' (PRC) and 'Escaped From Gestapo' (Mono). All right $2,200. Last week, 'Squadron Leader X' (RKO) and 'Dixie Dugan' (20th), divided with 'False Faces' (Rep) and 'Swing Your Partner' (Rep), normal $2,100.

Grand (RKO) (1,430; 35-55)—'Coney Island' (20th). Holding for second week of moveover. Strong $6,000 after last week's big $8,000. Pic got wham $35,000 in first fortnight at Albee.

Keith's (RKO) (1,500; 35-55)—'Jitterbugs' (20th). Good $5,000. Same last week for 'Action North Atlantic' (WB).

Lyric (RKO) (1,400; 40-55)—'Gone With Wind' (M-G) (reissue) (2d wk). Still plenty breezy at $6,000 following last week's sock $7,500.

Palace (RKO) (2,600; 35-55)—'Stage Door Canteen' (UA) (2d wk). Terrific $15,000 on heels of last week's $20,000, which equalled modern house record of 'Hello Frisco' (20th), set in April.

NATIONAL BOXOFFICE SURVEY

Most keys this week found that July 4 crowds stayed around town, due to gas bans, with the three-day weekend pushing up grosses in nearly all cities, especially in the eastern area. Distributors trotted out a flock of new pictures, and this helped. New fare includes 'Mr. Lucky' (RKO), 'Hit the Ice' (U), 'Dixie' (Par), 'Bombardier' (RKO) 'Background to Danger' (WB), 'Stormy Weather' (20th), 'Youngest Profession' (M-G), 'Two Tickets to London' (U), and 'Best Foot Forward' (M-G). Prior releases, 'Stage Door Canteen' (UA), 'Five Graves to Cairo' (Par), 'Mr. Big' (U), 'Coney Island' (20th) and 'Lady of Burlesque' (UA) contribute to current high-flying biz.

'Lucky,' due in soon at N. Y. Music Hall, is proving just that in five spots listed. Hot $11,500, in K.C., it is smash in Providence, same at $21,000 in Cincinnati where pacemaker, bangup in Omaha and socko $17,000 in Buffalo. 'Dixie,' which bested its opening week at big $74,000 in large N. Y. Paramount, is leading Louisville and big at $16,000 in Denver. 'Stormy' is lusty in K.C., only spot shown.

'Hit the Ice,' new Abbott-Costello comedy, may equal house record in Baltimore with great $17,000, looks grand $15,000 in Indianapolis and fine $13,000 in Pittsburg. 'Profession' shapes very big $114,000 for second sesh at huge N. Y. Music Hall. 'Best Foot,' preeming at N. Y. Astor, hit a good $23,000 on the first week.

'Danger,' with socko $58,000 for first N. Y. stanza, heads for terrific $33,000 in Pitt, helped by band and vaude, is nice in Washington, oke in Indianapolis, lusty in three L. A. houses and hitting great $49,000 with band assist in Detroit. 'Two Tickets,' paired with 'Mr. Big' in a couple of spots, is solid $29,000 in Cleveland with band and good enough to hold in N. Y. With 'Big,' it's a sock $24,000 in Chicago and terrif $17,000 in San Frisco. 'Big' with band is big $28,800, Philly.

'Canteen,' showing in 12 keys covered by 'Variety,' seems headed for new record of $80,000 in second N. Y. stanza, best for Capitol since starting new stage policy about four months ago. Bangup to torrid in all spots now playing, outstanding being sock $17,000 in K.C., $42,000 in two Boston spots, $20,000 to lead Providence, smash $23,000 to pace Balto, terrif $15,500 to top Indianapolis and likewise Buffalo with torrid $23,000. 'Lady' is merely repeating its big biz of recent weeks. Same applies to 'Graves,' standout being $44,500 in two L. A. houses.

'Bombardier,' getting under way this session, is strong $25,000 in N. Y., same in Boston, huge $20,000 in Cleveland, leader in Denver and strong $19,000 in Balto. 'Coney' looks sensational $14,000 in Pitt, topper in Omaha, bangup in Seattle, and hit big $95,000 for third N. Y. session. Among recent b.o. winners making a strong showing currently are 'Action North Atlantic' (WB), 'At Dawn We Die' (Rep), 'China' (Par), 'Crash Dive' (20th), 'Lily Mars' (M-G) and 'Hit Parade 1943' (Rep). 'Reap Wild Wind' (Par), now on pop scale, is grand $17,000 in Frisco and fine in Detroit.

Disney-RKO Renew

Distribution contract between Walt Disney and RKO was extended for another season last Friday (2) covering 18 shorts and a Latin-American feature length production tentatively titled 'Let's Go Latin.'

There is also an optional clause whereby Disney may distribute next year's output (1944-45) through RKO.

JOIN "SHANGRI-LA" WAR STAMP DRIVE IN JULY!

20th CENTURY-FOX
"STORMY WEATHER"
A FOUR-THEATRE SMASH IN KANSAS CITY... WATCH IT GO!
"STORMY WEATHER" with Lena Horne • Bill Robinson Cab Calloway and His Band and Katherine Dunham and Her Troupe • Fats Waller • Nicholas Bros. • Ada Brown • Dooley Wilson • Directed by Andrew Stone produced by William LeBaron • Screen Play by Frederick Jackson and Ted Koehler • Adaptation by H. S. Kraft • From an original story by Jerry Horwin and Seymour B. Robinson
20th CENTURY-FOX
"BOMBER'S MOON"
ONCE IN A BLUE MOON, AN ACTION ATTRACTION SUCH AS THIS!
George Montgomery • Annabella in "BOMBER'S MOON" with Kent Taylor and Walter Kingsford • Martin Kosleck • Dennis Hoey • Robert Barrat • Directed by Charles Fuhr Produced by Sol M. Wurtzel • Screen Play by Kenneth Gamet • Original Story by Leonard Lee
ARE WHAT I CALL PICTURES!"

Sturdivant Heads Cal. Theatre Ass'n; Other Briefies From U. S. Key Cities

San Francisco July 6.

B. V. Sturdivant, northern California division supervisor for Fox-West Coast Theatres, elected president of the board of California Theatres Association, Inc. He succeeds A. M. Bowles, former northern California division supervisor for FWC, who is now FWC general manager, with headquarters in Los Angeles. Bowles had been association prexy since its inception in 1927.

Only other change on the board was election of H. P. Franklin, of the Aaron Goldberg Theatres, to take the place of the late Aaron Goldberg. Mrs. Hulda McGinn reelected secretary-manager, and Herman Wobber, of 20th Century-Fox, renamed vice prexy.

Others returned to board of governors were R. A. McNeil, Golden State Theatres; M. Naify, T. & D. Enterprises; George Nasser, Nasser Bros. Theatres; Cliff Giesseman, RKO Theatres; and Joseph Blumenfeld, Blumenfeld Theatres.

Republic exchange has appointed Harry Irvine as salesman to cover Sacramento Valley territory.

George Ingraham, former mgr. of the Blumenfeld circuit's Esquire and Times theatres, Sacramento, shifted to the Golden State circuit as mgr. of the Strand, downtown grind house. Dan Anderson moved from mgr. of Strand to Amazon, a Golden State nabe.

Lew Maren, western exploiteer for United Artists, is here engineering buildup for Sol Lesser's 'Stage Door Canteen,' which opens at the UA theatre early in July.

Francis S. Harmon, executive vice chairman of the War Activities Committee of the Motion Picture Industry, was here conferring with exhibs.

Farewelling Samson

Buffalo, July 6.

Confirmation of appointment of Sydney Samson, 20th-Fox Buffalo branch manager, as Canadian manager for that company, was received here Friday (2). Samson, who is the oldest Buff exchange manager in point of service, leaves here July 20 to take up headquarters in Toronto.

Variety Club of Buffalo will fete Samson on his departure with a dinner at the Hotel Statler on July 19, at which Canadian and 20th home office representatives will be present. Phil Fox, Buff Col. manager, is in charge of arrangements.

Hiltonia, Hilton, has been renamed the Hilton by Frances Tate, who has taken over from E. C. Weeks.

Alfred DiBello relinquishes the East, E. Syracuse, to M. P. Slotnik.

Park and Liberty at Syracuse closed for the summer.

Harold Meith has been appointed personnel manager at Shea's.

Donald Becker, formerly at 20th Century and Bailey, succeeds Gerald Westergren as mgr. of Basil's Genesee.

James Kelly now asst. mgr. at the RKO-Par, Rochester.

Niagara Drivein and Cheektowaga Drivein did foldo after fortnight's operation, due to gas rationing.

Temple, Geneva, closed by Schine Circuit.

20th-Century theatre has new house mgr., Clifford McMahon.

Charles Leonard goes from Buffalo to New Haven as U Exchange booker.

Reelect Lowenstein

Long Branch, N. J., July 6.

Harry H. Lowenstein of Newark reelected president of the Allied Theatre Owners of New Jersey. Also reelected were Ralph Wilkins of Pitman, vice-president; David Mate, Little Falls, secretary; David Snaper, New Brunswick, treasurer, and Edward Lachman, Boonton, assistant treasurer.

Louis Gold of Newark was named v.p. of North Jersey district to succeed Maurice Miller of Passaic.

Waldman Now Buyer

George Waldman, salesman for Warner Bros. at its N. Y. exchange, is going to the other side of the fence as a buyer. He becomes a film purchasing executive for WB in the Philadelphia territory, largest on the Warner circuit. Ed Hinchy, now head of the playdate department for WB in N.Y., formerly held the Philly buying post.

Loew's Ohio, Cleve., Facelift

Cleveland, July 5.

Dark for nearly six years, the old Ohio, once a legit house, is being renovated by Loew's to play roadshow films this fall.

Cost of repairing it is estimated to come to approximately $100,000. A 2,200-capacity theatre that was one of Cleveland's leading legit stands ten years ago, when the late Robert McLaughlin operated it, the house was badly damaged during the time it was known as the Mayfair Casino.

Backers of that spectacular but short-lived nitery had to put up $50,000 bond in escrow but it will hardly cover the vandalism committed by leasers before they went into bankruptcy. Most recently the Ohio's lobby has been occupied by the U. S. Coast Guard under a 60-day-notice clause. Dope is that the theatre will be reopened by roadshown 'Bell Tolls.'

Another Femme Manager

San Antonio, July 6.

Beulah Green named manager of the Empire. Interstate has two other women house managers, Thelma Miller of the State, and Mary Grimes of the Prince.

Smith's Mission to D. C.

Andy Smith, Jr., 20th-Fox eastern sales manager, left for Washington yesterday (Tuesday) to install C. E. Peppiatt in his new post as Washington branch manager.

Plan to Lease State, Toledo

Toledo, O., July 6.

Fleischman-Kroetz Co., which owns the 1,900-seat State, one of Toledo's largest neighborhood houses, planning to lease the house this fall for 20 years to the newly-organized Toledo-State Theatre Co., Cleveland, incorporated by Jerome M. Friedlander, Ann Novotny and F. J. Hyman, all of Cleveland. Principals in the Toledo-State Theatre Co. are also interested in the Colony, deluxe Toledo suburban house operated by Associated Theatres, Inc., Cleveland, and it is reported the State will be under Colony supervision and management when the new operators take over. Jack Lykes is local manager of the Colony. George Kroetz has managed the State since it was opened 15 years ago.

Another Femme Aide

Seattle, July 6.

For another 'first,' it's a gal as assistant to publicity and advertising director Jack Sampson, at the Sterling Chain. Jean Parker, U. of Wash. grad, lands the spot, vacated by resignation of Jim Douglass.

Ken Collins' New Berth

Indianapolis, July 6.

Kenneth T. Collins named district manager of the Katz-Dolle circuit, including the Indiana, Circle and Lyric. Collins has operated Indianapolis theatres since 1930.

Keith's, featuring vaude four days a week, has trimmed to three days, Friday, Saturday and Sunday. Goes on a split-week vaude policy in September.

Civic theatre has rehired Jack Hatfield as director for next season after a membership campaign that solved its financial problems. Outfit will drop all pretense to artiness and stick to established hits next season.

A projection machine was damaged at the Esquire Sunday night (4) when a reel caught on fire during change-over.

Plude Goes to Rock Island, Ill.

Cedar Rapids, Ia., July 6.

Henry Plude, manager of the State theatre for past two years, has gone to Rock Island, Ill., to manage the Fort. Succeeded at the State by Joe Garman, former manager of the Iowa, an RKO house.

Micu, Becker Buy in on 2

Fort Wayne, Ind., July 6.

John Micu and Clarence W. Becker, owners of the Indiana and State theatres in Fort Wayne, Ind., have purchased a half-interest in two theatres in Celina, O., the Ohio and the Fayette. The houses will continue to operate under the present management.

Pappas' House

Chicago, July 6.

Saunders theatre, Harvard Ill., taken over on a long-term lease by the Harvard Theatre Corp., headed by Connie Pappas. Deal was closed last Friday (2). New lessee also owns the Miller, Woodstock, Ill.

Schaefer to Prudential

New Haven, July 6.

Louis A. Schaefer, who resigned as Par house mgr. after a 10-year stretch, has connected with Prudential Playhouses, Inc., of New York. He will supervise houses in White Plains, New Canaan, Ridgefield, Larchmont and Mamaroneck.

Schaefer has been succeeded here by James Darby, transferred from Norwalk.

Blank Circuits in Bond Pledge

Des Moines, July 6.

Central States Theatre Corp. home-office employees have pledged 17% of their paychecks to war bonds and Tri-States Theatre Corp. employees, 15%. Both are A. H. Blank circuits.

Youngstown Theatre Involved

Youngstown, O., July 6.

N. Y. Life Insurance Co., a party in the recent suit over lease rights to the Palace theatre, may have to furnish a $125,000 bond if it appeals to the higher courts, it was made known after an informal hearing before Judge Erskine Maiden, Jr., who recently ruled that the lease to the

(Continued on page 50)

SOPEG'S CLOSED-SHOP BID FOR 20TH, UA, METRO

Because various film exchanges have contracts with the IATSE covering white-collar employees on a closed-shop basis, the Screen Office & Professional Employees Guild, Local 109 (CIO), has asked the War Labor Board for the right to negotiate for a 100% shop in three N. Y. branches where it won elections over the IA, these being 20th-Fox, United Artists and Metro.

During the past week the WLB recognized that the SOPEG has a proper dispute, with result decision on the closed-shop feature of a contract will be awaited by the union before going ahead on this phase of negotiations. Meantime, it will discuss salaries and other provisions with the three N. Y. exchanges.

Also SOPEG will shortly seek negotiations with RKO, Loew's, 20th-Fox and Columbia with respect to the second year of contracts in force covering white-collarites in the homeoffices of these companies. The first year of the agreements expire the end of July, negotiations for the second being on wage scale alone, as provided for by the agreements.

B'klyn War Workers Lined Up for Defense Amateur Shows at Fox

Amateur shows, known as Victory Defense Amateur Shows and made up of people lined up at various war plants in Brooklyn by Joe Lee, are being put on once a month at the Fox, Brooklyn, which has had non-pro shows for eight years now.

Tryouts for latent talent among war workers are held at the plant hooked up for a show and in shifts, so that all employees have a chance to participate. Two prizes are awarded each night the shows are put on, one a $25 war bond based on the theatre audience response and the other a watch from the radio end.

Old Time Music

Continued from page 1

musical of the '70s, 'The Black Crook'; 'Heaven Can Wait,' Ernst Lubitsch production with score of 25 old favorites; 'New Orleans,' tale of the early 1900's; 'Stars and Stripes Forever,' autobiographical musical of John Philip Sousa; 'Moment for Music,' woven around the life story of Benny Goodman, from the early 1900's boyhood of the bandsman up to now. This studio set an early pace for return of old songs and background music with its 'Alexander's Ragtime Band' and the more recent 'Hello, Frisco, Hello!,' and 'Coney Island.'

Universal is continuing its early pace of wide concern with musicals and musical matters, both old fashioned and new. The John Grant production, 'Hip, Hip, Hooray!,' filled with old songs and numbers, will be budgeted above $1,000,000. 'Gals, Incorporated' will have reminiscent strains, as will 'Let Yourself Go,' with Donald Wood, Billie Burke and Elyse Knox, and 'On Mobile Bay,' star vehicle for the Andrews Sisters.' These in addition to the Deanna Durbin starrers, which all have reminiscent songs.

Warners is coming up with 'Shine On Harvest Moon,' 'Rhapsody In Blue,' drama of George Gershwin's career, from the 1920's; 'Melancholy Baby,' 'The Gay Nineties,' a melange of old timers; 'The Life of Marilyn Miller; 'Mississippi Belle,' with Cole Porter music to fit the mid-American period, and 'The Desert Song.' Number of the Warners stories to be embellished with music are period dramas, not mere framework librettos for musicals.

Columbia is coming up with the life story of Al Jolson, in song as well as drama; with Ted Lewis' life saga under the title, 'Is Everybody Happy'; 'Cover Girls,' with some old numbers; a story with music about the old Chautauqua circuit, 'Gone Are the Days' (winning right to title from 20th-Fox), a starrer for Cary Grant and Rita Hayworth.

Eddie Cantor will make for RKO 'Show Business,' historical-musical review of the days focused upon the old Palace theatre era. Cantor is now getting clearance to song titles and material to use in this lavish production.

Metro has as spearhead for its productions with old time song material, 'Ziegfeld Follies' and 'Along Broadway,' and numerous others coming up under production reins of Arthur Freed.

'Projection Circuit' Playing B's

The scarcity of product and the unwillingness of distributors to permit screening of new pictures until they have been seen at regular tradeshowings for exhibitors, is making it difficult to keep the so-called 'projection circuit' going. This refers to the screenings held at home-offices and elsewhere for the theatre chains.

As a result, in order to keep this 'circuit' going, lesser product is being screened and, in many instances, the film of smaller independent companies is being bought where before it was virtually shut out.

What complicates the situation so far as screening and buying are concerned is the fact that most distribs are piling up backlogs but won't permit the pictures to be seen until releasing plans are definitely laid. In former years, theatre executives often saw new film as soon as completed and long before sales or releasing policies had been set.

RKO Will Do a Radio Bally Campaign On 'Rising Sun' a la 'Hitler's Children'

Regional saturation bookings, backed by extensive radio exploitation, as in the case of 'Hitler's Children,' will be continued for 'Behind the Rising Sun' by RKO.

At the luncheon for James R. Young, author of the book upon which the film is based, at the Waldorf-Astoria hotel, New York, yesterday (Tues.), Ned E. Depinet, RKO Radio Pictures prexy, stated that 'Sun,' is to be preemed simultaneously in from 50 to 60 theatres in New England on Aug. 6. Between Aug. 10 and Aug. 26 the film will be released on the Coast in 75 to 100 theatres in such territories as Portland, Seattle, San Francisco and Los Angeles.

Young is to appear day-and-date with the picture in key situations and deliver talks on Japan.

During his talk yesterday, Young revealed that 'Hell Divers,' Warner film, was one of the means used by the Japanese Government to stir up public interest in aviation and to put over the budget for a larger Jap Navy Air Force. Japs perverted the meaning of the scene showing the aircraft carrier Lexington at Pearl Harbor by interpreting it to theatregoers as preparation for an immediate attack on Japan.

Jap war lords introduced 'Hell Divers' into their budget debates, after they had been stymied in demands for a larger appropriation, and managed to get the extra coin by claiming that war was inevitable. Jap leaders used the film for similar purposes after changing the title and writing new meanings into the Jap subtitles.

Young said that the Japs produced more film footage than any country in the world, including the U. S., from 1936 to 1941.

He gave guests a hilarious closeup of intimate Jap native customs

Paul Kay, Dallas Manager, Killed in Auto Crash

Dallas, July 6.

Paul Kay, Interstate theatre manager at Harlingen, Texas, died of injuries received in an auto accident near Brownsville.

Kay had been with Interstate for a number of years, beginning as page boy at a Houston theatre. He was once manager and publicity director for the Melba theatre here.

PHILLY 'BOMBED' FOR 'BOMBARDIER' PREEM

Philadelphia, July 6.

The central section of Philly was 'bombed' from the air by thousands of bomb-shaped leaflets last week in an excellent attention-getting exploitation stunt in connection with the opening of 'Bombardier' at Stanley-Warner's Stanton.

The 'bombs' were cascaded down on the crowded business section by six heavy Army bombers. About the same time 75 air cadets were sworn into service at ceremonies in front of the theatre, with the entire proceedings broadcast over WIP, handled by Bob Horn, staff announcer.

Army officials addressed the fledgeling fliers, following which they attended a special showing of the film.

Kyser's 'World' Shown In 20 Camps Before Theatres

Hollywood, July 6.

Army camps will get a glimpse of Kay Kyser's RKO starrer, 'Around the World,' before the picture is released for general showing.

Kyser and his chief supporting players will make personal appearances with the film in 20 training centres prior to public distribution.

$50 Preem Teeoff for WB Selling Drive on 'Army'

Warner Bros. will sell 'This Is the Army' singly, not grouping or otherwise identifying it with any other WB picture, Ben Kalmenson, general sales manager, announced yesterday (Tuesday), adding also that in view of the fact all proceeds go to the Army Emergency Relief, the company's sales force is being instructed to obtain extending playing time in all engagements.

With a view to bringing in the highest possible take for 'Army,' WB will premiere it at advance scales in all towns wherever practicable, including those of 5,000 population and under. Working in cooperation with a War Dept. public relations staff headed by Col. Charles Johnson, Warners will world preem picture at the Hollywood, N. Y., at $50 top July 28 and later at $25 top in Washington, Baltimore, Worcester, New Haven, Hartford and a score of other keys, while more than 100 other cities are set for preem prices, ranging from $2 up to $25.

General release date for 'Army' is Aug. 14, by which time it is expected more than 400 prints will be ready and working. Total print order is 450. The Army's public relations division, in cooperation with publicity forces under Charlie Einfeld and Mort Blumenstock, will set up local committees in connection with special preems.

In connection with the N. Y. world premiere of 'Army,' WB has obtained the block-long Wrigley sign on Broadway in the heart of Times Square. Cards advertising the N. Y. opening will be used by various eastern railroads without cost to WB.

Vets Condemn but Det. Critics Like 'Moscow'

Detroit, July 6.

The Michigan Department of the Veterans of Foreign Wars registered opposition to the showing of 'Mission to Moscow,' which is making its first appearance here at the Palms-State. The veterans passed a resolution condemning the film at their annual convention after Commander Joseph W. Mann charged that it ridiculed American democracy and the operation of Congress.

Most of the press here gave the picture a good break, some sending their political experts to review the film. One columnist, Malcolm W. Bingay, on the Detroit Free Press, took the stance that it was propaganda but 'So what? What isn't these days?'

Horseshoes as Ducats Aids Scrap Drive in Cincy

Cincinnati, July 6.

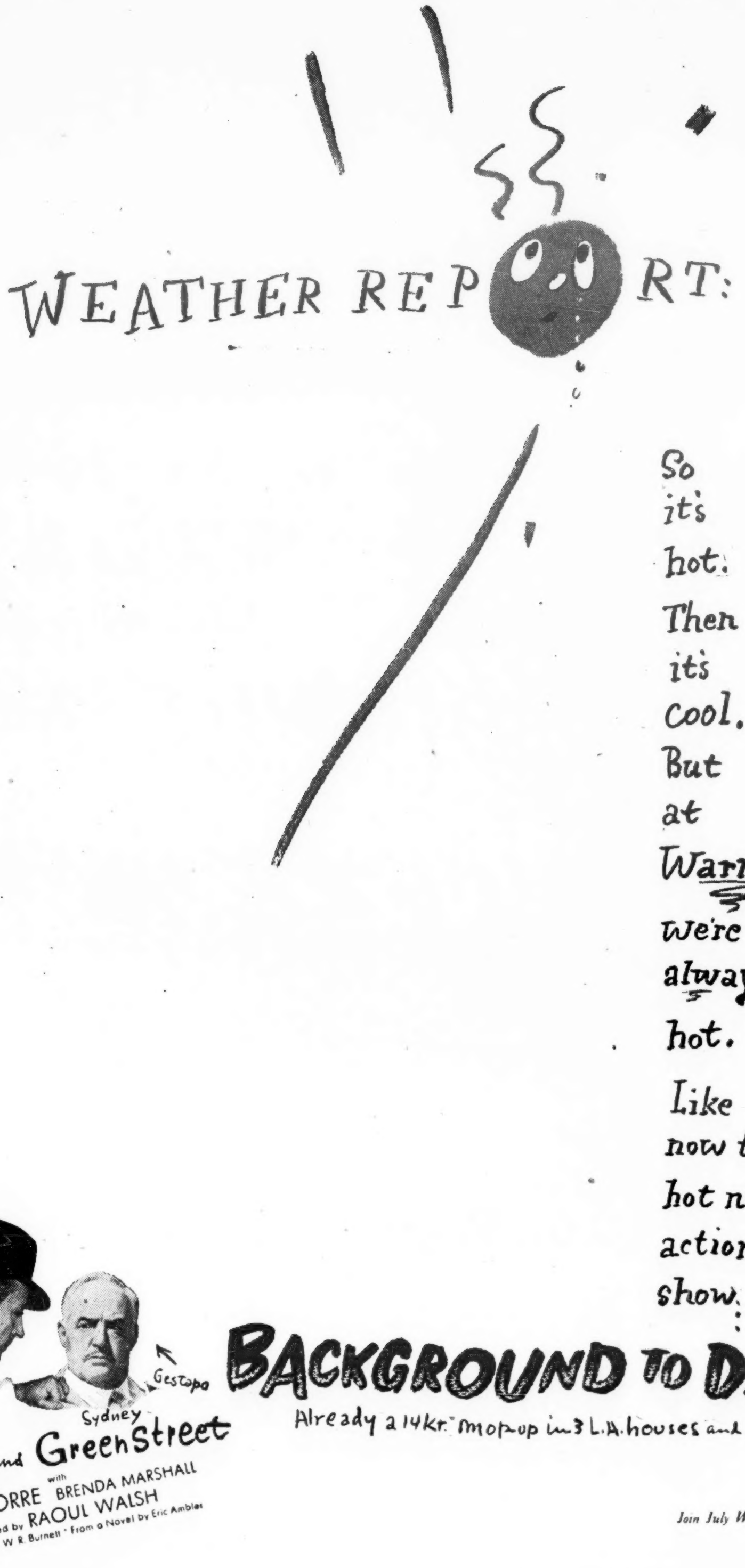
Bucky Harris, RKO press rep, tossed a ringer for opening of 'Mr. Lucky' at the Albee. Lined up several biz houses for a page spread of tie-in ads in the Cincy Post, and on first day from 10 a.m. to 6 p.m. arranged free admish for persons who brought along a pair of horseshoes for the war scrap heap.

More than 100 came with the good-luck omens.

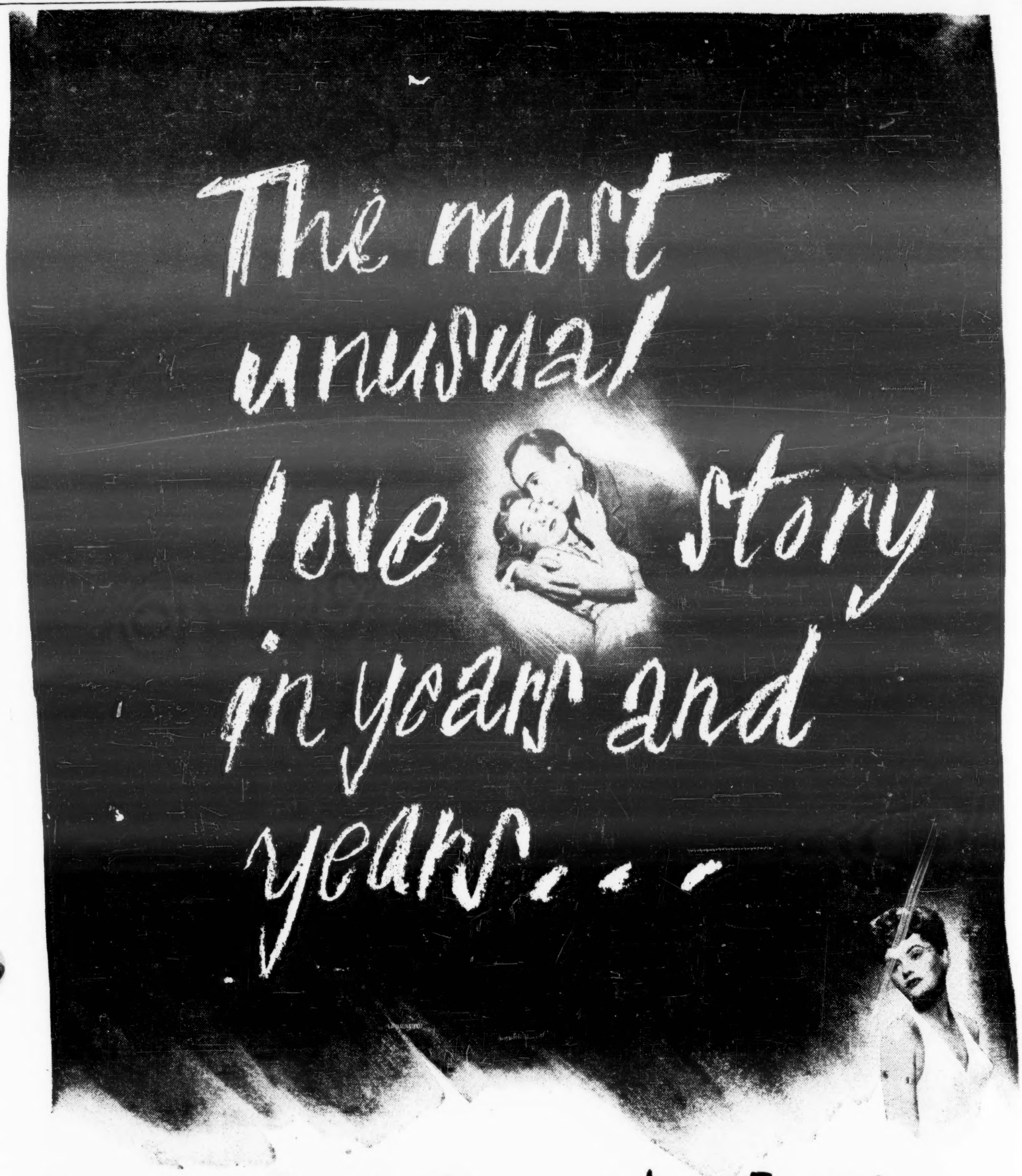
Joliet Prison Preem

Next Monday (12), in Joliet, Ill., scene of Roger Touhy's jailbreaks, 20th-Fox will host 500 law enforcement officers (sheriffs, constables, etc.) from all over Illinois, along with the press, at a special preview.

Film was made in Joliet. Release title is 'Roger Touhy, Last of the Gangsters.' Jack Goldstein, chief of 20th-Fox publicity, is leaving for Chicago tomorrow (Thursday) to set the details.



Join July WAR STAMP Drive!



Starring Charles Boyer and Joan Fontaine and Alexis Smith, "The Constant Nymph" is the kind of attraction that makes Warners the Constant Leader!

...and CHARLES COBURN PETER LORRE • BRENDA MARSHALL DAME MAY WHITTY • Directed by EDMUND GOULDING

Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean Music by Erich Wolfgang Korngold

Join July WAR STAMP Drive!

Mexico's 1943 Film Biz Upbeat Now So Big It's Rated Threat to U. S. Pix

Mexico City, July 6.

Mexican film production is on the upbeat currently, a distinct change from the recent doldrums. Claimed here that so much progress has been made that the native pictures now constitute a threat to U. S. productions. Only four years ago American films dominated this market, but this has changed. The improvement has come in all divisions of the local industry since 1939, but greatest strides were made during the past year.

Up until June 10 this year, Mexican companies had released 24 pictures, or about twice as many as in the same period a year ago. Industry observers here are inclined to blame the American producers themselves for permitting Mex films to gain so in popularity. They say that U. S. producers fail to cater to the Latin-American market. Mexicans don't like war pictures; they fail to go for too much flag-waving and they fail to appreciate some of American musicals, it is claimed.

Tipoff on the type of fare Mexico audiences go for was given by 'Springtime in the Rockies' (20th) with Carmen Miranda. It did an exceptional $80,000 (Mex) in two weeks at the Cine Alameda. Critics point out that there are other Latin-American players who would help boost the popularity of certain American productions if given like break in pictures.

Figures compiled show that the 68 cinemas here grossed 10,916,434 pesos from January to May this year, and that of this total 4,325,653 was taken in by Mexican pictures. Status in May was even more pronounced with these theatres grossing 2,509,741 pesos of which Mexican films received 1,074,276 pesos. In the same month, it's figured that local cinemas gave 10,270 exhibitions of which 3,687 were for home product.

U. S. Still Holding Back On Raw Film Stock to Arg.

Washington, July 6.

No increase in raw film stock shipments to Argentina is foreseen here as the political situation there is regarded as such that alleviation of the squeeze does not appear warranted.

Argentina asked for 42,000,000 feet of raw stock and was allotted 7,200,000 feet for the native industry. This represents about enough footage for 24 films, while some 50 films were produced there last year.

Since the recent change in government in Argentina there has been some talk of increasing raw stock shipments from the U. S., but felt now that the picture has not been sufficiently clarified to warrant easing in shipment of lm.

$1,400,000 Hyams-Rank Deal Set by Handshake

London, July 6.

Phil Hyams shook hands with J. Arthur Rank on the agreed price to take over his (Hyams') Metropole cinemas at Victoria.

The price is understood to be around $1,400,000.

'Winter Comes' for Donat

Hollywood, July 6.

Robert Donat draws the star spot in Metro's revision of 'If Winter Comes,' to be filmed in London as the Culver City studio's contribution to the British quota.

Screenplay, based on the old A. S. M. Hutchinson novel, has been re-written here under Pandro S. Berman's supervision.

Canada's Italian Reels

National Film Board of Canada has obtained 40,000 feet of Italian footage and is whipping it into shape for release as a World in Action short. Likely will be titled 'Gates of Italy.' Bulk of it never has been seen in the U. S., being particularly significant now with American eyes focused on Mussolini's domain as likely to be invaded.

Film Board, which is headed by John Grierson, rented the footage from an importer in the U. S., dealing covering usage for two years.

English Strip-Teaser As Lead in 'Trilby' Film

London, June 17.

Phyllis Dixey, top stripper here, is putting her G-string in mothballs, to take up a legit career. Stripper has just been signatured by Norman Lee and Leslie Arliss, indie film producers, to play lead in George De Maurier's 'Trilby,' with Raymond Lovell or Wilfred Lawson to be her Svengali.

General Theatres and Moss Empires circuits plan to book this film for their full chain starting early in August.

Would End Aussie Pix Price-Pegging

Sydney, July 6.

With the Australian election due next August and still unknown whether the Labor Party will be returned to power, American distributors intend pressing for the overthrow of price pegging on films and similar regulations that have cropped up recently.

Statement of a noted Melbourne judge in court is being cited in film circles as typical of the confusion caused by regulations. He is quoted as saying about a case covering grocers: 'I have spent a terrible night trying to understand the National Security regulations; they are the worst set of regulations I have ever seen.'

Distributors feel the same as grocers and other commercial firms about the price-fixing setup. If the Labor Party fails in the election, the United Australian Party goes in. Some relief might result from that, it is reported.

U. S. distribs also hope to arrange for the unfreezing of currently held rental revenue coin held here.

Mex 'Iron Mask' Resumes

Mexico City, July 6.

Production here of 'Man with the Iron Mask,' said to be the first Spanish version of the classic, has resumed with Carlos Villarias, Spanish actor playing one of leads.

Villarias recently was ordered out of Mexico because his six months' permit had expired. His exit halted the film because no double was available. He dallied in El Paso, Tex., until he arranged for his reentry to Mexico.

ROBERT PAUL LEFT $861,000

London, June 17.

Robert Paul, British movie pioneer and scientist, left $861,000.

Bequests include $2,000 each to Film Trade Benevolent Fund, Research Fund of Royal Institute, Institute of Electrical Engineers and Institute of Physics Benevolent Funds.

Current London Shows

London, July 6.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Ghosts,' Duke York.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Phoenix.
'Living Room,' Garrick.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Quiet Week-End,' Wyndham's.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Russians,' Playhouse.
'The Fur Coat,' Comedy.
'The Knight Was Bold,' Piccadilly.
'They Came to a City,' Globe.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.

Will Hay Out of Danger

London, June 17.

Top-of-the-poll screen and vaude comic Will Hay, hospitalized for major operations, was on danger list during the week but is now reported improved.

Will not be back at work for three months, though due to make a picture at Ealing for Balcon.

ARGENTINE FILM STOCK UP AGAIN

Buenos Aires, June 23.

Claiming distribution of film stock made by Ministry of Agriculture under the Castillo administration not only was irregular but likely to 'cause death of local film industry,' members of the Asociacion de Productoras de Peliculas Argentinas (APPA) has appealed to the new military provisional government for a reshuffling.

General Diego I. Mason, who assumed cabinet post previously held by Daniel Amadeo y Videla, has already ordered suspension of this division of the 6,000,000 feet of raw stock and 1,200,000 feet of negative assigned as the 1943 quota of U. S. film available for local producers.

Both producers and practically all dailies came out with strong editorials against previous distribution plan which gave some majors as little as 52,000 feet for the entire year while handing out plenty of stock to shoe-stringers, newscomers and even unknown individuals.

There's been no kick over distribution of the 6,000,000 feet assigned to Hollywood producers operating in this area.

Videla, incidentally, is one of the two ex-ministers under arrest while new government of President Pedro Ramirez looks into conduct of their offices. It's reported that the raw stock distribution is one thing in which the new regime is most interested.

'Wonderful Time'

Continued from page 1

of things, but hotel ops openly admit they're worried. Not only over the girl-boy situation (one of the factors that has made the Catskill Mountain Circuit a 'big business' with a seasonal take running into the millions), but those other familiar wartime plaints—transportation, food, manpower shortages, talent dearths, etc.

Battle for Survival

For many of the smaller places, particularly those inaccesible to bus and train routes, it's a battle for survival this summer, and the OPA, WMC, ODT-tempoed funereal chant can be heard reechoing through a good part of the wooded area extending from the Poconos to the Catskills within a 100-mile radius of New York. Some of the smaller spots aren't even bothering to open this season.

The larger resorts, such as Grossinger's, the Nevele Country Club, the Flagler, Nemerson's, Tamarack Lodge, Stevensville Country Club and Concord, are accepting things more philosophically—although admitting that the ODT's stringent curb on transportation, is causing some concern. The pleasure driving ban, for one thing, will seriously affect weekend biz, which in the past has been lucrative. Crowds experienced over the 4th weekend, they say, can't be used as any criterion.

As was anticipated, the shortage of acts and musicians, with those available now commanding higher pay for the weekend stints, and completely eliminating from the picture the cuffo performer invited up for a weekend of fresh air and good food, is also a problem. However, according to Al Beckman & John Pransky, bookers for several Catskill resorts, the situation will be eased somewhat by an agreement reached among some hotel ops permitting the performers to double into two different spots a night. As for the bands, many of them are of a makeshift variety, studded with kids not yet of draft age.

Grossinger's, in addition to its big weekend variety bills, is also arranging for a regular summer stock season of comedies to play week days with Michael Rosenberg, who toured last season in the Joseph Buloff role in 'Spring Again,' engaged to star in and help put on the shows.

Mexico Extends Welcome Mat To U. S. Vaude, Nitery Acts—If Solid

Mexico City, July 6.

Mexico has the welcome mat out for U. S. performers, from vaude and nitery to longhair. But they must be good because acts have learned they can flop as hard down here as at home.

Show business in Mexico has picked up remarkably recently with people having more coin to spend, thanks to war trade and the general biz upswing. But this public still is discriminating. Coin for performers who can deliver now compares favorably here with salaries in the U. S. There are currently a number of individual American players and teams working in Mexico. There also is a fair sprinkling of Cubans. Most U. S. and Cuban talent now playing here is handled by the Pan American Theatrical Agency (Agencia Teatral Pan Americana) which Ramon Reachi (lately Ramon & Renita) established a year ago.

Mexico is making it easy for foreign talent to enter. Sole hitch that Americans encounter is the regulation of their own government, a reasonable wartime demand, that they have a passport before they leave the U. S. Performers are allowed to enter Mexico for a maximum of six months. When that term is about to expire, the performers can get an extension of one to five years longer.

Each entry performer must be bonded for $105 to guarantee repatriation in the event that such accommodation is necessary. These bonds are not hard to obtain. Some U. S. acts and bands have been down here for quite some time, and working constantly. Among such is the Everett Hoagland band which has played steadily at Ciro's since that class spot opened last January. The war's effect is seen in the predominance of femmes coming down here.

Stellar performers are always smash. An example was the socko appearances at the Fine Arts Palace of Marian Anderson. Hall was sold out long in advance and there were long waiting lists.

Money exchange offers U. S. performers no difficulty. Practically all of them are paid in Mexican money, currently worth 4.85 pesos per dollar. Living costs, while soaring, are still below those in U. S.

Good U. S. performers are well liked down here. That is a practical practice of the good neighbor policy.

Brit. Music Publishers To Get More Paper Stock

London, June 17.

As a result of a protest delegation to Board of Trade of Music Publishers Assn. of England, the song publishers probably will get an increase allowance of paper for printing their publications. When rationing plan went into effect, they were allowed 30% of what they used in 1933. Book publishers, however, received an allotment of 37½%; hence the protest.

Basis of the music publishers' protest was discrimination against them in favor of the book publishers. Their main argument was that while a book might be read by a maximum of a dozen people, one sheet of music provided entertainment for thousands, not only via orchestras, etc., but at home. Likely that music men will get the same allocation as the book publishers.

Snider Buys Out Partner Geo. Dean

Sydney, July 6.

Sam Snider has bought out George Dean, his former partner, at an undisclosed figure. He will operate the Snider-Dean circuit under his own control, with Douglass Watt as general manager.

The circuit plans considerable postwar expansion covering city theatres. It also would add houses to its present country setup.

Zoot Suits Are Kidded By Mex Revue Comics

Mexico City, July 6.

Zoot suits are featured for laughs by two revue comics here.

Roberto Soto, veteran comedian who has worked in U. S., at the Teatro Lirico, and Donato, a newcomer, who heads the show at Follies Bergeres, are the pair poking fun at the odd garb.

USO-Camp Shows

Continued from page 1

navy and air forces within the maritime provinces while the offshore units bound for Yank Alaskan bases will spend a similar period at Canadian posts in British Columbia.

Canadians Pay for It

Pointed out by Camp Shows execs that the new arrangement will not up the costs of the USO operation, with all expenses involved to come from funds of the Canadian armed forces. The move to make the Yank talent available to the neighboring country is designed not only to assist the Allied Nations via the morale role, but at the same time solves a critical situation with which Canadian army officials have been confronted since that country entered the war three years ago, because of the lack of available Canadian performers. Aside from the shortage of personalities, there has been no coordinated national effort in Canada similar to our Camp Shows setup, with the entertainment channelled to the men in uniform worked up on a purely local basis in cooperation with agencies corresponding to the organizations identified with USO in this country.

One unit is currently servicing the Canadian troops under the new arrangement. It comprises Sammy Walsh, who m.c.'s and manages the unit; Paul Draper, Artie Ferrante, Conchita and Lari Wirth and Jo and Ann Clayton. As a result, CSI execs have been flooded with letters from Canadian soldiers expressing their gratitude for the type of talent being sent to them. One letter points out that 'Draper's dancing was of a type never seen in New Brunswick up until his appearance' while others make reference to a 'new lease on life' for the Canadian men in uniform and 'new bright spots in army life.'

ARMOUR EX-DISNEY

Reginald Armour, who arrived last month from London, has resigned as European managing director for Walt Disney.

Future plans not revealed.

'KNIGHT,' NEW LONDON MUSICAL, SLOW ENTRY

London, July 6.

'The Fur Coat,' which opened at the Comedy June 30, is a drawing-room comedy that's competently acted and staged, but lacks sufficient plot. It was warmly received by the opening night audience, but chances of staying are dubious.

'The Knight Was Bold' preemed at the Piccadilly July 1. It turned out to be a musical version of the successful farce of a generation ago. It's generally well acted, elaborately staged and costumed with some clever lyrics. There's a lack of musical hits, however, not even boasting a single outstanding number. Though well received, it's unlikely that 'Knight' will click.

U's Daff Back

Al Daff, Universal foreign department homeoffice supervisor, in New York from Europe after a swing through Spain, Portugal and Great Britain.

His next swing through foreign market probably will be the Latin-Americas.

Del Rio's 2d Mex Pic

Mexico City, July 6.

Dolores del Rio has completed arrangements for her second pic in Mexico, to be made at Xochimilco, local resort.

Miss Del Rio will be the only pro in the pic. All the others will be Xochimilco Indians.

KEYSER SOUTH THIS FALL

Jerry Keyser, Warner Bros. foreign ad-publicity chief, has delayed his trip to Latin-America until this fall.

Originally had planned to go this month.

Advance Production Chart

Hollywood, July 6.

With only Columbia and RKO, of the major companies, still having pictures to start on the 1942-43 production schedules, most producers currently are winding up final pictures of present season's lineup or actually under way on next season.

Studios go into July with three features listed as completed for 1943-44 season, six shooting and 25 now cutting.

Besides RKO and Columbia, Republic lists 14 features to go, United Artists five, Monogram nine and PRC, 25. Admittedly some of these will wind up on next season's program.

Columbia

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	46	32	2	8	4
Westerns	17	9	0	8	0
Serials	4	1	0	0	3
Totals	67	42	2	16	7

	Promised '43-44	Com-pleted	Shoot-ing	Now Cutting	To go
Features	44	1	1	2	40
Westerns	10	0	0	1	9
Serials	3	0	0	0	3
Totals	57	1	1	3	52

Pictures in cutting room or awaiting release:

ROBIN HOOD OF THE RANGE, western; prod., Jack Fier; dir., William Berke; story and screenplay, Betty Burbridge; camera, Benjamin Kline. Cast: Kay Harris, Arthur Hunnicutt, Charles Starrett, Kenneth MacDonald, Douglas Drake, Hal Price, Ed Peil, Sr., Frank LaRue, Bud Osborne, Stanley Brown.

SILVER CITY RAIDERS, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills, Dub Taylor, Alma Carroll, Paul Sutton, Luther Wills, Jack Ingram, Edmund Cobb, Art Mix.

HAIL TO THE RANGERS, western; prod., Jack Fier; dir., William Berke; story and screenplay, Gerald Geraghty; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Robert Owen Atcher, Leota Archer, Norman Willis, Lloyd Bridges, Ted Adams, Ernie Adams, Tom London, David Clark, Jack Kirk.

WYOMING HURRICANE, western; prod., Leon Barsha; dir., William Burke; no writing credits; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills and his Boys, Shirley Patterson, Dub Taylor, Leon McAuliffe, Cotton Thompson, J. R. Bernard, Gene Ashlock, Paul Sutton.

THE VIGILANTES RIDE, formerly **DEADLINE GUNS**, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Shirley Patterson, Tristram Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Kirk, Stanley Brown.

RIDING WEST, western; prod., Jack Fier; dir., William Berke; story, Luci Ward; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Shirley Patterson, Ernest Tubb, Steve Clark, Wheeler Oakman.

THE LAST HORSEMAN, western; prod., Leon Barsha; dir., William Berke; story, Ed Earl Repp; camera, Jerome Thoms. Cast: Russell Hayden, Dub Taylor, Bob Wills and His Texas Playboys, Ann Savage, John Maxwell, Frank Larue, Nick Thompson.

FRONTIER FURY, western; prod., no credit; dir., William Berke; asst. dir., Bill O'Conner; no story credit; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicut, Jimmy Davis, Johnny Bond, Cal Shrum, Art Wenzel, Wesley Tuttle.

SHE HAS WHAT IT TAKES, formerly **BROADWAY DADDIES**, drama; prod., Colbert Clark; dir., Charles Barton; screenplay, Paul Yawitz; camera, Phil Tannura. Cast: Jinx Falkenburg, The Vagabonds, Constance Worth, Harry Hayden, Barbara Brown, John Dilson, Jack Rice.

DESTROYER, drama; prod., Lou Edelman; dir., William A. Seiter; no writing credits; camera, Franz Planer. Cast: Edward G. Robinson, Glenn Ford, Marguerite Chapman, Regis Toomey, Edgar Buchanan, Craig Woods, Frank Sully.

GOOD LUCK, MR. YATES, formerly **RIGHT GUY**, drama; prod., David J. Chatkin; dir., Ray Enright; asst. dir., Theodore Joos; story by Hal Smith and Sam Rudd; screenplay, Lou Breslow and Adele Comandini; camera, Philip Tannura. Cast: Claire Trevor, Jess Barker, Edgar Buchanan, Tom Neal, Albert Basserman, Tommy Cook, Frank Sully, Douglas Leavitt, Henry Armetta, Rosina Galli, Billy Roy, Conrad Binyon, Bobby Larson, Rudy Wissler.

SAHARA (1943-44), formerly **SOMEWHERE IN SAHARA**, drama; prod., not named; dir., Zoltan Korda; asst. dir., Abby Berlin; story, Philip MacDonald; screenplay, John Howard Lawson; adaptation, James O'Hanlon; based upon an incident in the Soviet photoplay, **THE THIRTEEN**; camera, Rudolph Mate. Cast: Humphrey Bogart, Bruce Bennett, J. Carrol Naish, Lloyd Bridges, Rex Ingram, Richard Nugent, Dan Duryea, Carl Harbord, Patrick O'Moore, Louis T. Mercier, Guy Kinsford, Kurt Krueger, John Wengraf, Hans Schumm.

APPOINTMENT IN BERLIN, drama; prod., Sam Bischoff; dir., Alfred E. Green; asst. dir., Milt Carter; camera, Franz Planer; original story, B. F. Manien; screenplay, Michael Hogan. Cast: George Sanders, Marguerite Chapman, Gale Sondergaard, Alec Craig, Allan Napier, Henry P. Sanders, Reginald Sheffield, Keith Hitchcock, Wilson Benge, Montague Shaw, Leland Hodgson, Ivan Thomas, Lester Matthews, Leonard Mudie, Evan Thomas, Nelson Leigh, Tom Stevenson, Gwen Gaze, Wyndham Standing, Billy Bevan, Steve Geray, Onslow Stevens, Gerald Brock, Jean de Briac, Georges Renavent, George Cathrey, Charles Wagenheim, Frederic Brunn.

A NIGHT OF ADVENTURE (1943-44), formerly **THE CLOCK STRUCK TWELVE**, mystery; prod., Wallace MacDonald; dir., Andre de Toth; asst. dir., William O'Connor; story, Alden Nash; screenplay, John Stone; camera, L. W. O'Connell. Cast: Warren William, Ann Savage, Eric Blore, Sheldon Leonard, Lloyd Bridges, Gavin Muir, Lou Merrill, Frederic Worlock, Jay Novello, Sig Arno.

WHAT'S BUZZIN,' COUSIN?, musical; prod., Jack Fier; dir., Charles Barton; asst. dir., Louis Germanprez; based upon a story by Aben Kandel; screenplay, Harry Sauber; camera, Joseph Walker. Cast: Ann Miller, Edward Anderson, John Hubbard, Freddy Martin and his orchestra, Leslie Brooks, Jeff Donnell, Carol Hughes, Theresa Harris, Roy Gordon, Bradley Page, Warren Ashe, Dub Taylor, Betsy Gay, Louis Mason.

FIRST COMES COURAGE, formerly **ATTACKED BY NIGHT**, drama; prod., Harry Joe Brown; dir., Dorothy Armer; asst. dir., William Mull; story, Melvin Levy and Lewis Meltzer; camera, Joe Walker. Cast: Merle Oberon, Brian Aherne, Lewis Wilson, Carl Esmond, Fritz Leiber, William Martin, Gretta Grandstedt, William Phillips, Isobel Elson, Pietro Sosso, Conrad Binyon, Arno Frey, Eric Feldary, Henry Roland, Ethel Griffies, Frederick Brunn, Erville Alderson, Hans Von Morehardt, John Royce, Walter Theil, John Elliott, Reinhold Schunzel.

COWBOY OF LONESOME RIVER (1943-44), formerly **MANHATTAN BUCKAROO**, western; prod., Jack Fier; dir., Benjamin Kline; asst. dir., Ray Nazarro; script, Luci Ward; camera, David Ragin. Cast: Charles Starret, Vi Athens, Pinky Tomlin, Jimmy Wakely Trio, Ozzie Waters, Ian Keith, John Tyrrell, Kenneth McDonald, Dub Taylor, Steve Clark, Craig Woods.

RESTLESS LADY, mystery; prod., Sam Bischoff; dir., Leigh Jason; asst. dir., Abby Berlin; camera, Phil Tannura. Cast: Evelyn Keyes, Anita Louise, Emory Parnell, Minerva Urecal, Frank O'Connor, Allyn Joslyn, Edmund Lowe, John Hubbard, Frank Craven, William Demarest, Douglass Drake, John Abbott, Ann Savage, Robert Savage, Robert Stanford, Lynn Merrick, Stanley Brown, Hobart Cavanaugh, Mary Forbes, Bess Flowers, Shirley Patterson, Dwight Frye, Horace MacMahon, Grace Lenard, William Baade, Max Willenz, Craig Woods, Broderick O'Farrell, Harry Strang, Ray Teal, Raoul Freeman.

WITHOUT NOTICE, comedy; prod., P. J. Wolfson; dir., Richard Wallace; asst dir., William Mull; story, Harold Goldman and Andrew Solt; camera, Frank Planer. Cast: Charles Coburn, Marguerite Chapman, Bill Carter, Isabelle Elson, Betty Brewer, Melville Cooper, Norma Varden, William Austin, Reginald Sheffield, Sterling Campbell, Manton Moreland, Hal Price, Joel Friedkin, Eddie Kane, Earl Dwey, John Tyrrell, Dick Elliott, Fern Emmett, Tommy Mack, Charles Halton, Gladys Blake, Mary Wickes, William Austin, Kathleen Howard, Constance Worth.

Col. Pix in Production

COVER GIRL (1943-44), musical in Technicolor; prod., Arthur Schwartz; dir., Charles Vidor; asst. to prod., Norman Deming; assts., Oscar Boetticher and Jack Voglin; script, Harry Segall; camera, Rudy Mate. Cast: Rita Hayworth, Jinx Falkenburg, Leslie Brooks, Eve Arden, Robert Stanford, and 15 cover girls.

THERE'S SOMETHING ABOUT A SOLDIER, formerly **OFFICERS CANDIDATE SCHOOL**; prod., Sam Bischoff; dir., Alfred E. Green. Cast: Douglass Drake, Larry Parks, Michael Duane, Lloyd Bridges, Robert Stanford, Lewis Wilson, Bruce Bennett, Tom Neal, Craig Woods, Frank Sully.

FOOTLIGHT GLAMOR, comedy; prod.-dir., Frank Strayer; asst. dir., Earl Bellamy; script, Connie Lee and Karen De Wolf; camera, David Ragin. Cast: Penny Singleton, Arthur Lake, Irving Bacon, Ann Savage, Jonathan Hale, Grace Hayle, Rafael Storm.

Metro

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	56	38	12	10	0

Pictures in cutting room or awaiting release:

SALUTE TO THE MARINES, drama; Technicolor; prod., John Considine, Jr.; dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Charles Schoenbaum. Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber, Noah Beery, Jr., Russell Gleason.

LASSIE COME HOME, drama, in Technicolor; prod., Sam Marx; dir., Fred Wilcox; no writing credits; camera, Len Smith. Cast: Roddy MacDowall, Edmund Gwen, Reginald Owen, Dame May Whitty, Ben Webster, Donald Crisp, Nigel Bruce, Elsa Lancaster, Lassie.

HARRIGAN'S KID, formerly **HALF-PINT KID**, drama; prod., Irving Starr; dir., Charles Riesner; no writing credits; camera, Walter Lundin. Cast: Bobby Readick, William Gargan, Horace McNally, Frank Craven, Jay Ward.

I DOOD IT, comedy-musical; prod., Jack Cummings; dir., Vincent Minnelli; no writing credits; camera, Charles Rosher. Cast: Red Skelton, Eleanor Powell, Jimmy Dorsey and band, Buck and Bubbles, Patricia Dane, Richard Ainley.

AS THOUSANDS CHEER, formerly **PRIVATE MISS JONES**, drama in Technicolor; prod., Joseph Pasternak; dir., George Sidney; no writing credits; camera, George Folsey. Cast: Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Boles, Dick Simmons.

RIGHT ABOUT FACE, musical; prod., Irving Starr; dir., Tim Whelan; no writing credits; camera, Charles Rosher. Cast: Kay Kayser, Marilyn Maxwell, Ava Gardner.

FACULTY ROW, comedy; prod., Robert Sisk; dir., Jules Dassin; story by William Noble; camera, Charles Lawton. Cast: Mary Astor, Herbert Marshall, Susan Peters, Elliott Reid, Richard Carlson, Allyn Joslyn, George Doblenz.

LOST ANGEL, comedy; prod., Robert Sisk; dir., Roy Rowland; asst. dir., George Rhein; screenplay, none; camera, Robert L. Surtes. Cast: Margaret O'Brien, James Craig, Marsha Hunt.

MAN FROM DOWN UNDER, war drama; co-prods., Robert Z. Leonard, Orville O. Dull; dir., Robert Z. Leonard; asst. dir., Earl McEvoy; no story credit; camera, Sid Wagner. Cast: Charles Laughton, Binnie Barnes, Donald Reed, Richard Carlson, Horace McNally, Clyde Cook.

GIRL CRAZY, musical; prod., Arthur Freed; dir. Norman Taurog; original, Guy Bolton and Jack McGowan; screenplay, Fred Finklehoffe; camera, Bill Daniels. Cast: Mickey Rooney, Judy Garland, Rags Ragland, Guy Kibbee, Gil Stratton, Frances Ward, Tommy Dorsey and band.

Metro Pix in Production

A GUY NAMED JOE, comedy-drama; prod., Everett Riskin; dir., Victor Fleming; asst. dir., Horace Hough; no story credit; camera, Karl Freund. Cast: Spencer Tracy, Irene Dunne, James Gleason, Van Johnson, Ward Bond.

SONG OF RUSSIA, formerly **RUSSIA**, war-drama with musical background; prod., Joe Pasternak; dir., Gregory Ratoff; asst. dir., Roland Asher; camera, Harry Stradling. Cast: Robert Taylor, Susan Peters, Robert Benchly, Patricia Prest, Felix Bressart, Michael Chekhov, Feodor Chaliapin, Darryl Hickman, Jacqueline White, Michael Dalmatov, John Hodiak, Vladimir Sokolof, Leo Mostovy.

MADAME CURIE, biographical; prod., Sidney Franklin; dir., Mervyn LeRoy; asst dir., Al Shenberg; camera, Joe Ruttenberg; from book by Eve Curie. Cast: Greer Garson, Walter Pidgeon, Robert Walker, Margaret O'Brien, Albert Basserman, Reginald Owen, Henry Travers, C. Aubrey Smith.

AMERICA, drama; prod., King Vidor; dir., King Vidor; asst. dir., George Ragian; screenplay, none; camera, Hal Rosson. Cast: Brian Donlevy, Ann Richards, John Qualen, J. M. Kerrigan, Fred Brady, Jackie Jenkens.

THE HEAVENLY BODY, melodrama; prod., Arthur Hornblow, Jr.; dir., Al Hall; asst. dir., Bill Lewis; an original by Jacques Thiery; screenplay, Michael Arlen and Walter Reisch; camera, Bill Daniels. Cast: William Powell, Hedy Lamarr, Fay Bainter, Spring Byington, Connie Gilchrist.

WHISTLING IN BROOKLYN, comedy; prod., George Haight; dir., S. Sylvan Simon; asst. dir., Earl McMevoy; no writing credits; camera, Lester White. Cast: Red Skelton, Ann Rutherford, Rags Ragland, Jean Rogers, Ray Collins, Henry O'Neill, Arthur Space, William Frawley, Howard Freeman, Sam Levene, Steve Geray.

CRY HAVOC, drama; prod., Edward Knopf; dir., Richard Thorpe; asst. dir., Rollie Asher; play by Allan

(Continued on page 22)

Kids Go for New Stars

Continued from page 3

proving even more potent. From everyday conversations and reactions of young hero-worshippers several film execs have been compelled to acknowledge that kids are carrying the torch for scores of new players virtually unknown before Pearl Harbor.

'Air Force' projected several new possibilities, notably James Brown, who plays the part of the flippant, cynical pursuit pilot. John Ridgely, picked out of the Pasadena Playhouse, and Gig Young, who got attention in 'Gay Sisters,' are two others from 'Force' who have rapidly built up interest.

Production execs note that the formula for building film personalities has not changed. A well-written, appropriate bit in a picture, an unusual situation, bright dialog, perhaps good camera angles, or any one or more similar factors may give impetus to a career.

Word-of-mouth quickly becomes apparent and studios then estimate whether newcomers rate feature or stellar billing.

Among newcomers who have caught on so far this season are Robert Walker (husband of Jennifer Jones), with his first assignment in 'Bataan' for Metro. He's also in 'Madame Curie' and on strength of his estimated draw gets co-star billing with Donna Reed in 'See Here, Private Hargrove.' Latter first caught on in 'Eyes of the Night,' when she photographed like a winner.

20th Has 36 Candidates

Twentieth-Fox has some 15 leading men and 21 young femme players who have apparently become as familiar to the 'teen age crowd, among other, as some of the older stars. Among these are Dana Andrews, whose contract 20th shares with Samuel Goldwyn; John Archer, Robert Bailey, Lee J. Cobb ('Moon Is Down'), Ralph Baird, William Eythe, Allyn Joslyn ('I Wake Up Screaming'), William Post ('Moon Is Down'), John Sutton, Mary Anderson, Lynn Bari, Anne Baxter ('Pied Piper'), Linda Darnell, Virginia Gilmore, Ann Rutherford (who moved over from Metro) and Cobina Wright, Jr. Great hopes, of course, are held for Jennifer Jones, who is being boosted into stardom via 'Song of Bernadette.'

Among young players being groomed for top assignments at Paramount is Barbara Britton who got a featured role in 'So Proudly We Hail,' after registering in a bit in 'Wake Island.' Marjorie Reynolds is featured in 'Dixie,' as result of her work in 'Holiday Inn.' Betty Hutton is heading for stellar billing in 'Miracle of Morgan's Creek' and is spotted opposite Bobe Hope in 'Let's Face It.' William Bendix, on Par's permanent players' list, draws the male lead assignment in 'Hostages.' Diana Lynn, being moved along fast, has been given a featured role in 'And the Angels Sing.' Susan Hayward ('Reap the Wild Wind') has a featured role in 'Man on Half-Moon Street.' Teresa Wright, Helen Walker, Betty Rhodes, Donna Drake, Sonny Tufts, Gail Russell, are among other youngsters who have caught on during the past year and are being rushed into more important spots.

Lena Horne, Metro player, who has stellar billing in 'Cabin in the Sky,' is being built up as a Metro ace, being importantly spotted in 'Panama Hattie,' 'As Thousands Cheer,' 'I Dood It,' and 'Meet the People.' She's currently in 'Stormy Weather' (20th), loaned for the assignment.

Margaret O'Brien, moppet who first attracted attention in 'Journey for Margaret,' is getting stellar billing in 'Lost Angel' (tentative title) and Metro schedule has her listed for 'Russia' and 'Madame Curie' also. Jackie Jenkins ('Human Comedy'), is another Metro hopeful while Keye Luke, Chinese player, is being groomed for more important spots on the Culver City lot.

Gene Kelly, dancer from 'Pal Joey,' Broadway legiter, on strength of showing opposite Judy Garland in 'For Me and My Gal,' has star billing in 'DuBarry Was a Lady,' scheduled to follow 'Stage Door Canteen' into the Capitol, N. Y. Susan Peters, first getting important attention in 'Random Harvest,' got stellar billing in 'Assignment in Brittany' and co-stars with Robert Taylor in 'Russia.' Kathryn Grayson ('Andy Hardy's Private Secretary'), gets co-star billing with Gene Kelly in 'As Thousands Cheer.' Pierre Aumont, co-starred in 'Brittany,' gets similarly important billing with Gene Kelly in 'A Thousand Shall Fall.' Esther Williams ('Andy Hardy's Double Life') is being groomed for important billing, drawing lead opposite Red Skelton in 'Mr. Co-Ed.' Van Johnson is also headed for important billing at Metro.

Warners' Roster

Among Warner players who have built up rapidly with theatregoers is Irene Manning ('Yankee Doodle Dandy'), who has drawn co-star billing in 'The Desert Song.'

Alexis Smith ('Gentleman Jim') is co-starred with Fredric March in 'Adventures of Mark Twain' for WB. Joan Leslie ('Sergeant York' and 'Dandy') will get star billing in her next for the same studio. Others being moved up on this lot include Jack Carson Eleanor Parker, Faye Emerson, Dolores Moran, Geraldine Fitzgerald, Joyce Reynolds, Dane Clark, Helmut Dantine, Nancy Coleman and Julie Bishop.

Preview reports indicate that Sol Lesser is bringing in three strong entries with 'Stage Door Canteen'—Cheryl Walker, Marjorie Riordan and Lon McCallister, although latter is scheduled to enter the Army and will not be available for the duration. Joseph Cotten, ('Shadow of a Doubt'), Marjorie Lord who has appeared in various studios, and Michael O'Shea are listed from United Artists producers as strong possibilities.

Universal has Donald O'Connor, who reached stardom quickly, while among younger players which RKO is grooming for more important spots are Nancy Gates ('This Land of Mine') who has an important spot in 'Land of the Rising Sun' and will get featured billing in 'Government Girl'; Ruth Warwick ('Forever and a Day'), who will get featured billing opposite Pat O'Brien in 'The Iron Major'; Tom Conway, brother of George Sanders; William Terry, opposite Cheryl Walker in 'Stage Door Canteen,' who is figured as a likely lead; Marcy McGuire, Russell Wade, Richard Martin, Jean Brooks and Bonita Granville. Understood that Miss Granville may be loaned to Metro to play opposite Mickey Rooney and may shorten her current Eastern tour to take the assignment.

In addition to O'Connor, Universal also has Susanna Foster, Peggy Ryan and Louise Allbritton among those who have become familiar faces to the new generation of theatregoers.

WJZ Troupers

Continued from page 4

Command at Pawling, New York. That same month, the WJZ Victory Troop entertained for the Army Air Corps in Atlantic City on the stage of Convention Hall, and appeared at the hospital the same afternoon. Since that time, we have made arrangements to appear at the Ellis Island Coast Guard Hospital and the Walter Reid General Hospital in Washington. On June 11, the WJZ Victory Troop presented an hour-and-a-half show at the Halloran General Hospital, Staten Island in cooperation with the American Red Cross: the following Wednesday afternoon, several individual artists from the Troop went back to the Halloran Hospital to appear in the restricted wards for men who were burned in tanks and could not see the previous performance because of their bed-ridden conditions. We return to Staten Island for a third show on the 16th of this month.

Mrs. G. U. Stewart, wife of the Commanding Officer at the Manhattan Beach Coast Guard Training Station, has invited us to do two shows, one at Sick Bay and one in the Hospital. Chaplain Spaulding just phoned today to make arrangements with us for a series of shows at the Brooklyn Navy Hospital.

Some of the regular WJZ Victory Troopers participating in these shows are: Vicky Vickee, 'Whispering Jack' Smith, Texas Jim Robertson, Josephine Houston, Wilbur Evans, Elissa Minet, Donald Bain, The Kibitzers, Jeanne Roy, Blanche Norman, Diane Courtney, The Jesters, and a host of others.

All of the WJZ Victory Troop Shows have been under the direct supervision of John McNeil, WJZ Station Manager, and under the direction of

Joseph M. Seiferth,
Audience Promotion Manager, WJZ.

THE FIRST OF THE BIG SUMMER HITS!

BUD ABBOTT and LOU COSTELLO in HIT THE ICE

THE BOX OFFICE KINGS AT THEIR BEST!

with GINNY SIMMS
PATRIC KNOWLES · ELYSE KNOX
and JOHNNY LONG and His Orchestra
HELEN YOUNG · GENE WILLIAMS · THE FOUR TEENS
with 50 — SKATING BEAUTIES — 50

Hear GINNY SIMMS Sing:
"I'm Like A Fish Out Of Water,"
"Happiness Bound," "Slap Polka,"
"I'd Like To Set You To Music"
by Harry Revel and Paul Francis Webster

Screen Play, Robert Lees • Frederic Rinaldo • John Grant • Original Story, True Boardman
Directed by CHARLES LAMONT
Produced by ALEX GOTTLIEB

COMING UP!

DEANNA DURBIN and JOSEPH COTTEN in HERS TO HOLD

•

HOWARD HAWKS' CORVETTE K-225

I'll see you next week!

UNIVERSAL PICTURES

JOIN THE "SHANGRI-LA" WAR STAMP DRIVE DURING JULY!

Twin City Indies Renege on Fighting Percentage Pix; Distribs Hit Back

Minneapolis, July 6.

Some of the Twin City independent exhibitors are deserting the ranks of the 'strikers' against percentage for RKO's 'Pride of the Yankees' and are buying the deal. One of those who just has capitulated is an independent exhibitor leader who always has been in the front of the fight against percentage.

Sam Shirley, M-G-M district manager, here to investigate complaints against his company's percentage and rental demands and the sliding scale plan, announced 'My friendly company' doesn't intend to become 'the sucker company.' Shirley personally has been interviewing a number of the Twin City independents who have been the loudest in their squawks against M-G-M. He says he will take up every grievance individually.

Republic's 'Hit Parade of 1943' has been coming through at the boxoffice in the Twin Cities in great style, but nevertheless the company complains that Minneapolis and St. Paul independents, for the most part, refuse to give it a break and insist on buying it for 'peanuts.' This is the usual procedure with respect to independent product, but the boys who hope to 'steal' the picture this time are going to be fooled, it's indicated. It's one of the times that an exchange is complaining against the Twin City independents who most of the time are in the complainers' seats.

N. Y. STAGEHANDS' NEW 3-YEAR DEAL; $5 TILT

The major N. Y. circuits, plus individual operations such as the Music Hall, Roxy and Rivoli, have closed a three-year deal with the stagehands, Theatrical Protective Union No. 1, calling for a $5 increase in addition to retroactive pay and a second week's vacation at salary.

Under the retroactive provisions of the contract, the stagehands receive $2 per week for the year ended Feb. 1 last and $3 since that date, when the old agreement expired.

The three-year deal is the longest the N. Y. stagehands ever negotiated.

DISNEY'S DWARFS AGAIN

But for Army Pix Solely—Cartoon Producer's When and Ifs

Mopey, Dopey and the others of the Seven Dwarfs, minus Snow White, are back in pictures but not for public showing. Walt Disney drafted the dwarfs for a cleanup job in a lengthy picture strictly limited to exhibition for the U. S. armed forces.

Many of the Disney cartoon characters are now working for Uncle Sam, but military agencies, from accounts, though at first pleased with introduction of considerable comedy in military films, have since requested that humorous sequences be curtailed.

Some of the Disney films for use of the armed forces run from 20,000 to 27,000 feet in length and must be reviewed repeatedly, with result that comedy becomes a handicap. After seeing a three or four-hour production several times funny episodes stop being funny. Some comedy is still maintained, however, where appropriate.

Meantime, with around 90% of the Disney studios currently geared for the production of films for the government, producer is experimenting with new technical developments which would speed up production of featurelength entertainment cartoons. Disney is trying to set up formula to cut time for making such features as 'Snow White,' about two years in production, 'Bambi,' about 18 months in production and others. Costs would thus be automatically reduced.

Disney has been mulling production of 'Alice in Wonderland' but this may be shelved until his speedier production methods are solved.

Disney may produce 'Peter Pan,' on which script is completed, for early release instead. Disney is also mulling possibility of producing 'Gremlins,' originally planned as a feature, as a short.

TITLE CHANGES

Hollywood, July 6.

'Misunderstood' release tag on 'Tower of Strength' at Warners.

'Gay Nineties' at Warners became 'The Gay Blades.'

Liberalize Apprentice Boothmen to Ease Labor

Philadelphia, July 6.

The State Department of Labor and Industry last week authorized the liberalization of the regulations for apprentice projectionists in order to alleviate the shortage of motion picture operators in smaller towns and upstate.

The change was the result of a plea by leaders of Allied in Philly and Pittsburgh. Union leaders, however, opposed the move.

The new regulations do not apply to the first class cities of Pennsylvania, namely, Philadelphia, Pittsburgh and Scranton.

Attending the hearing were Joseph Conway, representing Allied of eastern Pennsylvania, and Fred Herrington and George Ickes, representing Allied of Western Pennsylvania. Larry Katz represented the IATSE.

PRC'S 40 FOR 1943-44, 16 OF 'EM WESTERNS

With a view to getting away from pictures with war backgrounds, at least 50% of the Producers Releasing Corp. program for the 1943-44 season will consist of stories in the lighter vein, including musicals, semi-musicals and comedies, while the balance will be made up of dramatic and meller subjects that do not deal with the global conflict.

Spending more on the coming season's program than ever before, Arthur Greenblatt, general sales manager, stating 'we have the go-sign from our financial backers,' PRC's lowest-budget picture will equal the highest-bracket picture made this season (1942-43). Greenblatt adds that actually there are no limitations on budget.

Company, which held a two-day regional sales meeting in N. Y., Thursday-Friday (1-2), plans a program of 24 features and 16 westerns. This is the same as for the current season except that there will be 16 instead of 18 westerns. Starting releases early the end of this month, PRC will have about 50% of its 1942-43 season's output ready by Oct. 1.

4 Loew Execs' Contracts Up for Stockholders' OK

Loew's, Inc., stockholders will be asked to approve the renewal of contracts for four executives at a special meeting on July 29, according to proxy statement sent shareholders last week. New pacts, running to Aug. 31, 1946, would be given Louis B. Mayer, J. Robert Rubin, David Bernstein and Lawrence Weingarten. They are set for stockholder approval with the proviso that a further extension of three years on notice by the company and acceptance by the parties involved.

Stockholders were informed that the new contracts call for the same contracts as now being paid per year to the four executives. These are: 'Mayer, $3,000 weekly plus 6.77% of combined annual net profits; Bernstein, $2,000 weekly plus 1½% bonus; Rubin, $2,000 weekly, plus 1.4% bonus; and Weingarten, $3,250 weekly plus bonus of 35/100 of 1%. Usual arrangement, in effect in the past, would apply to any sharing in profits, principal deduction being the allowance for common stock earnings. Under this arrangement, no profit-sharing is allowed until deduction of $2,745,744 (representing $2 per share of outstanding common stock on Jan. 1, 1943) has been made.

While Mayer's salary was $157,500 in the fiscal year ending last Aug. 31, his total remuneration was brought to $949,765 via a bonus of $792,265, representing his 6.77% cut of combined profits. Rubin received $106,000 in fixed salary and $168,836 as bonus in same period. Bernstein's fixed salary was $106,000 and his bonus $175,719 in same year. Weingarten's is listed as $170,625 fixed salary and $41,001 bonus.

Weingarten's 15th Year

Hollywood, July 6.

Metro handed Lawrence Weingarten his fourth consecutive five-year contract, continuing his current chore as executive on Louis B. Mayer's production staff.

Weingarten made 42 pictures during his 15 years as producer on the Culver City lot.

Advance Production Chart

(Continued from page 20)

Kenward; camera, Harold Rosher. Cast: Ann Sothern, Margaret Sullivan, Joan Blondell, Fay Bainter, Marsha Hunt, Ella Rains, Heather Angel, Connie Gilchrist, Dorothy Moore, Diana Lewis, Gloria Grafton, Frances Gifford, Fely Franquelli.

THE CROSS OF LORRAINE, formerly **A THOUSAND SHALL FALL**, drama; prod., Edwin Knopf; dir., Tay Garnett; asst. dir., Julian Silberstein; story, Hans Hobe; camera, Karl Freund. Cast: Pierre Aumont, Gene Kelly, Richard Whorf, Joseph Calleia, Jack Lambert, Sir Cedric Hardwicke, Peter Lorre, Wallace Ford, Hume Cronyn, Don Curtis, Jack Edwards, Jr., Richard Ryen.

MEET THE PEOPLE, musical; prod., E. Y. Harburg; dir., Charles Reisner; asst. dir., George Rhein; screenplay, Sig Herzig and Fred Sady; camera, Robert Surtees. Cast: Lucille Ball, Dick Powell, Bert Lahr, Vaughn Monroe, Spike Jones, Virginia O'Brien, June Allyson, Steve Geray, Mati and Hari.

WHITE CLIFFS OF DOVER, drama; prod., Sidney Franklin; dir., Clarence Brown; asst. dir., Al Jennings. Cast: Irene Dunne, Allan Marshall, Frank Morgan, Roddy McDowall, Dame May Whitty, C. Aubrey Smith, Gladys Cooper, Elizabeth Taylor, Norma Varden.

BROADWAY RHYTHM, musical in Technicolor; prod., Jack Cummings; dir., Roy Del Ruth; asst. dir., Joe Boyle; camera, Glenn Smith. Cast: George Murphy, Ginny Simms, Charles Winninger, Ben Blue, Gloria De Haven, Nancy Walker, Rochester, Lena Horne, Hazel Scott, Tommy Dorsey and Orchestra, The Edwards Sisters, The Ross Sisters, Bunny Waters, Kenny Bowers.

SEE HERE, PRIVATE HARGROVE, comedy; prod., George Haight; dir., Wesley Ruggles; asst. dir., Barney Glazer; novel, Marion Hargrove; camera, Charles Lawton. Cast: Robert Walker, Donna Reed, Chill Wills, Donald Curtis, Keenan Wynn, Ray Collins, Bill Philipps, George Offerman, Jr.

Monogram

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	36	30	0	1	5
Westerns	17	9	1	3	4
Totals	53	39	1	4	9

	Promised '43-44	Com-pleted	Shoot-ing	Now Cutting	To go
Features	24	0	0	4	20
Westerns	16	0	2	0	14
Totals	40	0	2	4	34

Pictures in cutting room or awaiting release:

MELODY PARADE (1943-44), musical; prod., Lindsley Parsons; dir., Arthur Dreifuss; asst. dir., William Strohbach; screenplay, Tim Ryan and Charles R. Marion; camera, Mack Stengler. Cast: Mary Beth Hughes, Eddie Quillan, Tim and Irene, Mantan Moreland, Jerry Cooper, Anson Weeks and Orchestra, Armida, Ted Fio Rita and Orchestra, Kenneth Harlan.

THE LAW RIDES AGAIN, western; prod., Robert Tansey; dir., Alan James; asst. dir., Robert Emmett; screenplay, Tim Ryan and Charles R. Marion; camera, Mack Stengler. Cast: Hoot Gibson, Ken Maynard.

SPOTLIGHT REVUE (1943-44), musical; prod., Sam Katzman and Jack Dietz; dir., William Beaudine; asst. dir., Eddie Davis; screenplay, none; camera, Mack Stengler. Cast: Frank Fay, Billy Gilbert, Butch and Buddy, Bonnie Baker, Herb Miller and Orchestra.

BLACK MARKET RUSTLERS, western; prod., George Weeks; dir., S. Roy Luby; an original story by Patrick Harper; camera, Edward Kull. Cast: Ray Corrigan, Dennis Moore, Max Terhune.

SIX-GUN GOSPEL, western; prod., Scott R. Dunlap; dir., Lambert Hillyer; screenplay, Jess Bowers and Harry Neumann; camera, Ed Ripp. Cast: Johnny Mack Brown, Raymond Hatton.

HERE COMES KELLY (1943-44), formerly **HE COULDN'T TAKE IT**, comedy; prod., William Beaudine; dir., Lindsley Parson; asst. dir., William Strohbach; camera, Arthur Martinelli. Cast: Eddie Quillan, Joan Woodbury, Maxie Rosenbloom.

REVENGE OF THE ZOMBIES, prod., Lindsley Parsons; dir., Steve Sekely; no writing credits; camera, Mack Stengler. Cast; Robert Lowery, Gale Storm, Mantan Moreland, Lyle Talbot, Veda Ann Borg, John Carradine.

I WAS A CRIMINAL (1943-44), drama; prod., Maurice King; assoc. prod., Franklin King; dir., Kurt Neumann; asst. dir., Clarence Bricker; original story, Maurice Franklin; screenplay, John Faxon; camera, Jackson Rose. Cast: Victor Jory, Pamela Blake, Harry Hayden, Emory Parnell, Nora Cecil, Lee White, Paul Fix, Ray Walker, Edwin Mills, Veda Ann Borg.

Monogram Pix in Production

BULLETS AND SADDLES (1943-44), western; prod., George W. Weeks; dir., Anthony Marshall; asst. dir., William Nolte. Cast: Ray Corrigan, Dennis Moore, Max Terhune.

OUTLAWS OF STAMPEDE PASS, western; prod., Scott R. Dunlap; dir., Wallace Fox; asst. dir., Doc Joos. Cast: Johnny Mack Brown, Raymond Hatton.

BLAZING GUNS (1943-44), western; prod., Robert Tansey; dir., Robert Emmett. Cast: Hoot Gibson, Ken Maynard, Betty Miles.

NEARLY EIGHTEEN, drama; prod., Lindsley Parson; dir., Arthur Dreifus. Cast: Gail Storm, Rick Vallin, Bill Henry.

Paramount

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	59	39	1	20	0

Pictures in cutting room or awaiting release:

NO TIME FOR LOVE, comedy-drama; asso. prod., Fred Kohlmar; dir., Mitchell Leisen; no writing credits; camera, Charles Lang. Cast: Claudette Colbert, Fred MacMurray, Richard Haydon, Ilka Chase, Paul McGrath, June Havoc, Marjorie Gateson, Robert Harrick, Morton Lowry.

TRIUMPH OVER PAIN, formerly **GREAT WITHOUT GLORY**, drama; written and directed by Preston Sturges; asst. dir., Ed Bernoudy; screenplay based on a book by Rene Fulop-Miller; camera, Victor Milner. Cast: Joel McCrea, Betty Field, Harry Carey, William Demarest, Julius Tannen, Louis Jean Heydt, Donivee Lee, Franklin Pangborn.

MIRACLE OF MORGAN'S CREEK, drama; prod., G.M.O.; screenplay, Preston Sturges and Ernst Laemmle; camera, John Seitz. Cast: Eddie Bracken, Betty Hutton, Diana Lynn.

FOR WHOM THE BELL TOLLS, drama, in Technicolor; prod.-dir., Sam Wood; novel by Ernest Hemingway; camera, Ray Rennahan. Cast: Gary Cooper, Akim Tamiroff, Katina Paximou, Joseph Calleia, Vladimir Skoloff, Mikhail Rasumny, Edward Ciannelli, Fortunio Bonanova, Duncan Renaldo, Alexander Granach, Leonid Snegoff, Lilo Yarson, Martin Garralaga, Victor Varconi, Eric Feldary, Leo Bulgakoff, Feodor Chaliapin, Jean De Val, Armand Roland, Dick Botiller.

SALUTE FOR THREE, drama; prod., Walter MacEwen; dir., Ralph Murphy; original story, Lester Cole; camera, Theodor Sparkuhl. Cast: MacDonald Carey, Betty Rhodes, Dona Drake, Lorraine and Rognan, Marty May, Cliff Edwards, Minna Gombell, Catherine Craig, Linda Brent, Patti Brilhante, De De Barrington.

TRUE TO LIFE, drama; prod., Paul Jones; dir., George Marshall; original screen story by Ben and Sol Barzman and Bess Rafel; camera, Charles Lang. Cast: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demerest.

HENRY ALDRICH PLAYS CUPID, comedy; prod., Walter MacEwen; dir., Hugh Bennett; asst. dir., Harry Caplan; story, Aleen Leslie; camera, Dan Fapp. Cast: Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney, Diana Lynn, Vaughn Glaser, Barbara Jo Allen, Paul Harvey.

THE GOOD FELLOWS, comedy-drama; prod., Walter MacEwen; dir., Jo Graham; asst. dir., Alvin Ganzer; screenplay, Howard Snyder and Hugh Wedlock, Jr.; camera, Theodor Sparkuhl. Cast: Helen Walker, James Brown, Cecil Kellaway, Mabel Paige, Rod Cameron.

LADY IN THE DARK, drama in Technicolor; asso. prod., Dick Blumenthal; dir., Mitchell Leisen; no writing credits; camera, Dan Fapp. Cast: Ginger Rogers, Ray Milland, Warner Baxter, Mischa Auer, Phyllis Brooks.

RIDING HIGH, musical in Technicolor; prod., Fred Kohlmar; dir., George Marshall; asst. dir., Art Black; screenplay, Walter De Leon, Arthur Phillips, Art Arthur; cameras, Harry Hallenberge and Karl Struss. Cast: Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Cass Daley, Milt Britton and band.

HOSTAGES, drama; prod., Sol C. Siegel; dir., Frank Tuttle; asst. dir., Alvin Ganzer; screenplay by Frank Butler and Carolyn Butler, based on novel by Stefan Heym; camera, Victor Miller. Cast: Arturo de Cordova, Luise Rainer, William Bendix, Paul Lukas, Katina Paxinou, Oscar Homolka, Roland Varno, Fred Giermann, Mikhail Rasumny, Eric Feldary, Johnny Mylong, Michael Visaroff, Felix Basch, Phillip Van Zandt, Rex Williams, Hans Conried.

LET'S FACE IT, musical comedy; asso. prod., Fred Kohlmar; dir., Sidney Lanfield; asst. dir., Lonnie D'osra; no story credit; camera, Lionel Lindon. Cast: Bob Hope, Betty Hutton, Dona Drake, ZaSu Pitts, Phyllis Povah, Marjorie Weaver, Cully Richards, Eve Arden, Phyllis Ruth, Raymond Walburn, William Demarest, Andrew Tombes, Joseph Sawyer, Arthur Loft, Grace Hayle, Florence Shirley.

TORNADO, (melodrama); prod., William Pine and William Thomas; dir., William Berke; asst. dir., Eddie Mull; camera, Fred Jackman, Jr.; screenplay by Maxwell Shane; story by John Guedel. Cast: Chester Morris, Nancy Kelly, William Henry, Gwen Kenyon.

'MARDI GRAS,' musical short subject in Technicolor; prod., Lou Harris; dir., Hugh Bennett; asst. dir., Dan McCauley; screenplay, Ben Terry; camera, George Barnes. Cast: Betty Rhodes, Johnny Johnston, Cecil Kellaway.

HENRY ALDRICH HAUNTS A HOUSE, comedy; prod., Walter MacEwen; asso. prod., Michele Kraike; dir., Hugh Bennett; asso. dir., Oscar Rudolph; screenplay, Muriel Bolton and Vail Burton. Cast: Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel, Olive Blakeney.

THE UNINVITED, drama; prod., Charles Brackett; dir., Lewis Allen; asst. dir., C. C. Coleman, Jr.; screenplay, Dodie Smith and Jack Fartose; camera, Charles Lang. Cast: Ray Milland, Bruce Hussey, Gail Russell, Donald Crisp, Cornelia Otis Skinner, Barbara Everest, Alan Napier.

MINESWEEPER, drama; prod., William Pine and William Thomas; dir., William Berke; asst. dir., Eddie Mull; original screenplay, Commander Louis H. Gwinn and Edward T. Lowe; adaptation, Edward T. Lowe and Maxwell Shane; camera, Fred Jackman, Jr. Cast: Richard Arlen, Jean Parker, Russell Hayden, Guinn (Big Boy) Williams, Charles D. Brown, Grant Withers, Doug Fowley, Chick Chandler, Ray Sanford.

THE HOUR BEFORE THE DAWN, war-drama; prod., William Dozier; dir., Frank Tuttle; asst. dir., Havre Forest; from a novel by W. Somerset Maugham; camera, John Seitz. Cast: Franchot Tone, Veronica Lake, Binnie Barnes, John Sutton, Nils Asther.

AND THE ANGELS SING, musical-comedy; prod., E. D. Leshin; dir., George Marshall; asst. dir., Art Black; screenplay, Melvin Frank and Norman Panama; camera, Karl Struss. Cast: Dorothy Lamour, Fred MacMurray, Betty Hutton, Diana Lynn, Mimi Chandler, Raymond Walburn, Eddie Foy, Jr., Edmund Glover, Sig Rumann.

HENRY ALDRICH'S LITTLE SECRET, formerly **HENRY ALDRICH ROCKS THE CRADLE**, comedy; prod., Walter MacEwen; assoc. prod., Michael Kraike; dir., Hugh Bennett; asst. dir., John Coonan; screenplay, Aleen Leslie; camera, Dan Fapp. Cast: Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel, Olive Blakeney, Ann Doran, John David Robb, Thayer Fare.

Par Pix in Production

FRENCHMAN'S CREEK, romance-adventure in Technicolor; prod., David Lewis; dir., Mitchell Leisen; asst. dir., Dick McWhorter; from a novel by Daphne du Maurier; camera, George Barnes. Cast: Joan Fontaine, Arturo de Cordova, Basil Rathbone, Sir Cedric Hardwicke, Ralph Forbes, Nigel Bruce, Patricia Barker, David James, Mary Field, David Clyde, Doris Lloyd, Charles Coleman, Billy Daniels.

Producers Releasing Corp.

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	42	9	2	6	25

	Promised '43-44	Com-pleted	Shoot-ing	Now Cutting	To go
Features	24	2	1	2	19
Westerns	16	0	0	0	0
Totals	40	2	1	2	19

Pictures in cutting room or awaiting release:

DEATH RIDES THE PLAINS (western); prod., Sig Neufeld; dir., Sam Newfield; asst. dir., Melville De Lay; camera, Robt. Cline; screenplay, Joe O'Donnell. Cast: Bob Livingston, Al St. John, Nica Doret, Ray Bennett, Stan Jolley, George Chesebro, John Elliott, Slim Whitaker.

WEST OF TEXAS, (western); prods., Alfred Stern, Arthur Alexander; dir., Oliver Drake; camera, Ira Morgan; screenplay, Oliver Drake. Cast: Dave (Tex) O'Brien, Jim Newill, Guy Wilkerson, Frances Gladwin, Marilyn Hare, Robert Barron, Tom London, Jack Rockwell, Jack Ingraham, Henry Hall.

BILLY THE KID, western; prod., Sig Neufeld; dir., Sam Newfield; asst. dir., Mel DeLay; screenplay, Patricia Harper; camera, Robert Cline. Cast: Buster Crabbe, Al St. John, Milton Kibbee, Kermit Maynard, Audrey Manners.

BORDER BUCKAROOS, western; prod., Alfred Stern and Arthur Alexander; dir., Oliver Drake; screenplay, Oliver Drake; camera, Ira Morgan. Cast: Dave O'Brien, Jim Newill, Guy Wilkerson, Christine McIntyre, Eleanor Counts, Bud Osborne, Reed Howes.

WOLVES OF THE RANGE, western; prod., Sig Neufeld; dir., Sam Newfield; asst. dir., Mel De Lay; original by Joe O'Donnell; camera, Robert Cline. Cast: Bob Livingston, Al St. John, Frances Galdwin, Stan Jolley, Karl Hackett, Jack Ingraham, Ken Duncan.

FIGHTING VALLEY, western; prod., Alexander-Stern; dir., Oliver Drake; Asst. dir., Arthur Alexander; screenplay, Oliver Drake; camera, Ira Morgan. Cast: Dave O'Brien, Tim Newill, Guy Wilkerson, Patti McCarty.

STREET OF DARKNESS (1943-44), formerly **STRANGE MUSIC**, drama; prod., Ripley-Monter; dir., Arthur Ripley;

asst. dir., Bart Carre; screenplay, Frederick Torberg; camera, Dick Fryer. Cast: Francis Lederer, J. Carroll Naish, J. Edward Bromberg, Sigrid Gurie, Alexander Granach, Olga Fabian, David Cota, Martin Garallago, Luis Alberni, Howard Johnston.

DANGER—WOMEN AT WORK (1943-44), comedy; prod., Jack Schwartz; dir., Sam Newfield; asst. dir., Mel De Lay; screen credits, Martin Mooney; camera, Ira Morgan. Cast: Patsy Kelly, Corbina Wright, Sr., Isbella Jewell, Frank Jenks, Warren Hymer.

FRONTIER LAW, western; prod., Alexander-Stern; dir., Oliver Drake; camera, Ira Morgan. Cast: Dave O'Brien, Jim Newill, Guy Wilkerson, Patricia Knox, Jack Ingram, Stan Jolley, Ken Duncan.

THUNDERING CATTLE, western; prod., Sig Neufeld; dir., Sam Newfield; camera, Robert Cline. Cast: Buster Crabbe, Al St. John, Frances Gladwin, Ed Cassidy, Charles King, Steve Clark, John Elliott, Frank Ellis.

PRC Pix in Production

TIGER FANGS (1943-44), drama; prod., Jack Schwarz; assoc. prod., Harry D. Edwards; dir., Sam Newfield; asst. dir., Lou Perloff; camera, Ira Morgan. Cast: Frank Buck, Duncan Renaldo, June Duprez, J. Farrell MacDonald, Alex Havier, Howard Banks, Dan Seymour, Arno Frye.

RKO-Radio

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Studio	28	21	3	8	0
Westerns	8	7	0	1	0
W. Disney	1	0	0	0	1
S. Goldwyn	2	2	0	0	0
H. Wilcox	1	0	0	0	1
J. Votion	2	2	0	0	0
S. Lesser	2	1	0	1	0
Jerrold Brandt	2	2	0	0	0
Totals	46	35	3	10	2

Pictures in cutting room or awaiting release:

PETTICOAT LARCENY, drama; prod., Bert Gilroy; asst. dir., Bill Dorfman; no story credits; camera, Frank Redman. Cast: Joan Carroll, Ruth Warwick, Walter Reed.

SKY'S THE LIMIT, dramatic comedy; prod., David Hempstead; dir., E. H. Griffith; asst. dir., Ruby Rosenberg; no story credits; camera, Russell Metty. Cast: Fred Astaire, Joan Leslie, Robert Benchley, Freddie Slack, Ella Mae Morse.

A LADY TAKES A CHANCE, formerly **FREE FOR ALL**; prod., Frank Ross; dir., Bill Seiter; no writing credits; camera, Frank Redman. Cast: Jean Arthur, John Wayne, Charles Winninger, Jacqueline Dalya, Joan Blair, Dorothy Grainger, Grady Sutton, Ralf Harolde.

MEXICAN SPITFIRE'S BLESSED EVENT, prod., Bert Gilroy; dir., Les Goodwins; no writing credits; cameraman, Jack MacKenzie. Cast: Lupe Velez, Leon Errol, Lydia Bilbrook, Wally Brown, Margaret Landry, Joan Barkley, Margie Stewart, Patty Brill.

ESCAPE TO DANGER, formerly **FALLEN SPARROW**, drama; prod., Robert Fellows; asst. dir., Sam Ruman; no story credits; camera, Nick Musuraca. Cast: Maureen O'Hara, John Garfield, Martha O'Driscoll, Patricia Morison.

THE AVENGING RIDER, western; prod., Bert Gilroy; dir., Sam Nelson; asst. dir., James Casey; camera, Roy Hunt; screenplay, Grant L. Hoyt; orig. story, Harry O. Hoyt. Cast: Tim Holt and Anne Summers.

FALCON IN DANGER, mystery; prod., Tom Geraghty; dir., William Clemens; asst. dir., Freddy Fleck; screenplay, Maurice Geraghty; camera, none. Cast: Tom Conway, Jean Brooks, Elaine Shepard, Rosemary LaPlanche, Amalita Ward, Erford Gage, Felix Basch.

TARZAN AND THE SHEIK, melodrama; prod., Sol Lesser; dir., William Thiele; asst. dir., Derwin Abrahams; screenplay, Roy Chanslor; camera, Harry Wild. Cast: Johnny Weissmuller, Nancy Kelly, Johnny Sheffield, Otto Kruger, Lloyd Corrigan, Joseph Sawyer, Gerald Mohr, Chita.

BEHIND THE RISING SUN, drama; dir., Edward Dmytryk; asst. dir., Ruby Rosenberg; camera, Russell Metty. Cast: Margo, Tom Neal, J. Carrol Naish, Nancy Gates, Robert Ryan, Gloria Holden, Don Douglas, George Givot.

THE IRON MAJOR (1943-44), drama; prod., Robert Fellows; dir., Ray Enright; asst. dir., Ed Killy. Cast: Pat O'Brien, Ruth Warrick, Robert Ryan.

THE SEVENTH VICTIM, mystery; prod., Val Lewton; dir., Marc Robson; asst. dir., William Dorfman; camera, Nick Musuruca. Cast: Tom Conway, Jean Brooks, Tim Hunter.

RKO Pix in Production

AROUND THE WORLD (1943-44), comedy; prod.-dir., Allan Dwan; asst. dir., Harry Scott. Cast: Kay Kyser, Mischa Auer, Joan Davis.

ADVENTURES OF A ROOKIE; prod., Bert Gilroy; dir., Les Goodwin. Cast: Allan Carney, Wally Brown.

GOVERNMENT GIRL (1943-44); dir., Dudley Nichols; asst. dir., Dewey Starkey. Cast: Olivia De Havilland, Sonny Tufts, Anne Shirley, James Dunn, Gladys George, Nancy Gates, Una O'Connor.

Republic

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	39	20	0	6	8
Westerns	33	23	1	3	6
Serials	4	2	0	2	0
Totals	76	45	1	11	14
	Promised '43-44	**Com-pleted**	**Shoot-ing**	**Now Cutting**	**To go**
Features	32	0	0	1	31
Westerns	32	0	0	1	31
Serials	4	0	0	0	4
Totals	68	0	0	2	66

Pictures in cutting room or awaiting release:

DAREDEVILS OF THE WEST, serial; prod., William O'Sullivan; dir., Jack English; no story credit; camera, Bud Thackery. Cast: Allan Lane, Kay Aldridge, William Haade.

SOMEONE TO REMEMBER, formerly **PRODIGAL'S MOTHER**, drama; assoc. prod., Robert North; dir., Robert Siodmak; asst. dir., Kenneth Holmes; original story, Ben Ames Williams; camera, Jack Marta. Cast: Mabel Paige, John Craven, Dorothy Morris, Harry Shannon, Charles Dingle, Richard Crane, Tom Seidel, Michael Towne, David Bacon, Chester Clute.

THE MAN TRAP, mystery-drama; prod.-dir., George Sherman; asst. dir., Art Siteman; no story credit; camera, William Bradford. Cast: Henry Stephenson, Joseph Allen, Jr., Dorothy Lovett, Lloyd Corrigan, Edmund MacDonald, Tom Stevenson, Alice Fleming, Fred Worlock, Jane Weeks, Gary Bruce, Ed Chandler, Ralph Peters, Joe Cunningham, Charles Sullivan, Bill Marshall.

WEST SIDE KID, formerly **EAST SIDE KID**, drama; prod.-dir., George Sherman; asst. dir., Ken Holmes; screenplay, Albert Beich and Anthony Coldewey; camera, Jack Marta. Cast: Donald Barry, Dale Evans, Henry Hull, Matt McHugh, Chick Chandler, Nana Bryant, Peter Lawford, Howard Banks, Richard Graham, Vivian Mason, Dorothy Burgess.

THE BLACK HILLS EXPRESS, formerly **FARGO EXPRESS**, western; prod., Eddie White; dir., Jack English; asst. dir., Joe Dill; no writing credits; camera, Ernie Miller. Cast: Don Barry, Ariel Heath, Wally Vernon, George Lewis, Bill Halligan, Hooper Atchley, Charles Miller, Jack Rockwell, Bud Geary, Jack Ingram, Al Taylor.

SILVER SPURS, western; asso. prod., Harry Grey; dir., Joe Kane; asst. dir., Art Siteman; no screen credits; camera, Reggie Lanning. Cast: Roy Rogers, Phyllis Brooks, Smiley Burnette, Sons of the Pioneers.

SECRET SERVICE IN DARKEST AFRICA, serial; prod., William J. O'Sullivan; dir., Spencer Bennet; asst. dir., George Webster; no screen credits; camera, Bill Bradford. Cast: Rod Cameron, Joan Marsh, Duncan Rinaldo, Frederic Brunn.

NOBODY'S DARLING (1943-44), formerly **DANCING DEBS**, musical; asso. prod., Harry Grey; dir., Anthony Mann; asst. dir., George Blair; no writing credits; camera, Jack Marta. Cast: Mary Lee, Jackie Moran, Louis Calhern, Gladys George, Lee Patrick, Bennie Bartlett, Roberta Smith, Marcia Mae Jones, Betty Jean Hainey, Jonathan Hale, Billy Benedict.

HEADIN' FOR GOD'S COUNTRY, formerly **ROAD TO GOD'S COUNTRY**, drama; prod., Armand Schaefer; dir., William Morgan; asst. dir., Phil Ford; screenplay, Elizabeth Meehan and Huston Branch; camera, Bud Thackery. Cast: William Lundigan, Virginia Dale, Harry Davenport, Harry Shannon, J. Frank Hamilton, Eddie Acuff, Wade Crosby, Skelton Knaggs, John Bleifer, Charles Lung, Ernie Adams, Eddie Lee, Anne Q. Nillson, Eddie Waller.

WAGON TRACKS WEST (1943-44), western; asso. prod., Lou Gray; dir., Hdward Bretherton; asst. dir., Ken Holmes; no writing credits; camera, Reggie Lanning. Cast: Bill Elliott, George 'Gabby' Hayes, Rick Vallin, Tom Tyler, Anne Jeffreys, Robert Frazer, Roy Barcroft, Tom London, William Nestell, Ken Duncan, J. W. Cody, Jack Rockwell, Charles Miller.

HOOSIER HOLIDAY, musical; assoc. prod., Armand Schaefer; dir., Frank McDonald; asst. dir., Kenny Holmes; camera, Reggie Lanning. Cast: George Byron, Frank Ketering, Paul Trietsch, Charles Ward, Kenneth Trietsch, Dale Evans, Alice Ludes, Patt Hyatt, Jeanne Darrel, Denny Wilson, Emma Dunn, Lillian Randolph, George Hay, Thurston Hall, Isabel Randolph, Shug Fisher.

SLEEPY LAGOON, musical; assoc. prod., Albert J. Cohen; dir., Joseph Santley; asst. dir., Phil Ford; camera, Bud Thackery. Cast: Judy Canova, Dennis Day, Ruth Donnelly, Joseph Sawyer, Ernest Truex, Douglas Fowley, Will Wright, Herbert Corthell, Forrest Taylor, Ellen Lowe, Kitty McHugh, Margaret Reed, Eddy Chandler, Jack Raymond, Jack Kenny, Sammy Stein, Jay Novello, Ed Gribbon.

DEATH VALLEY MANHUNT, western; prod., Eddy White; dir., Jack English; asst. dir., Joe Dill; camera, Ernie Miller. Cast: Wild Bill Elliott, George 'Gabby' Hayes, Weldon Heyburn, Anne Jeffreys, Herbert Heyes, Davidson Clarke, Pierce Lyden, Charles Murray, Jr., Jack Kirk, Eddie Phillips, Bud Geary, Al Taylor.

Republic Pix in Production

MAN FROM MUSIC MOUNTAIN, western; prod., Harry Grey; dir., Joseph Kane; asst. dir., Art Siteman; camera, Bill Bradford. Cast: Roy Rogers, Ruth Terry, Paul Kelly, Ann Gillis, Renie Riano, Arthur Aylsworth, George Cleveland, Paul Harvey, Sons of the Pioneers, Hal Taliaferro, Jay Novello.

20th Century-Fox

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	46	37	3	11	0

Pictures in cutting room or awaiting release:

BOMBER'S MOON, drama; prod., Sol. Wurtzel; dir., Ed Ludwig; asst. dir., Jasper Blystone; story, Leonard Lee; camera, Lucien Ballard. Cast: George Montgomery, Annabella, Kent Taylor, Walter Kingsford.

JANE EYRE, (1943-44) drama; prod., Kenneth Macgowan; dir., Robert Stevenson; asst. dir., Arthur Jacobson; screenplay, Aldous Huxley; camera, George Barnes. Cast: Orson Welles, Joan Fontaine, John Sutton, Peggy Ann Garner, Margaret O'Brien, Sara Allgood, Barbara Everest, Edith Barrett, Aubrey Mather, Agnes Moorehead.

HEAVEN CAN WAIT, comedy in Technicolor; prod.-dir., Ernest Lubitsch; asst. dir., Henry Weinberg; story, Samson Raphaelson; camera, Edward Cronjager. Cast: Gene Tierney, Don Ameche, Charles Coburn, Louis Calhern, Marjorie Main, Eugene Pallette, Reginald Gardiner, Spring Byington, Dickie Moore, Dickie Jones.

SWEET ROSIE O'GRADY, musical in Technicolor; prod., William Perlberg; dir., Irving Cummings; asst. dir., Ed Schaumer; screenplay, Ken Englund. Cast: Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardner, Virginia Grey.

ROGER TUOHY, LAST OF THE GANGSTERS, drama; prod., Lee Marcus; dir., Robert Florey; asst. dir., Jasper Blystone; screenplay, Crame Wilbur and Jerry Cady; camera, Glen MacWilliam. Cast: Preston Foster, Kent Taylor, Lois Andrews, Victor McLaglen, Anthony Quinn, William Post, Jr., Matt Briggs.

WINTER TIME, comedy; prod., William Le Baron; dir., John Brahm, asst. dir., Sol Wurtzel; screenplay, Arthur Kober and Lynn Starling; camera, Chas. Clarke. Cast: Sonja Henie, Jack Oakie, Cesar Romero, Cornel Wilde, Woody Herman and his band, S. Z. Sakall.

HOLY MATRIMONY, comedy; prod., Nunnally Johnson; dir., John Stahl; asst. dir., William Eckhardt; screenplay, Nunnally Johnson; camera, Lucien Ballard. Cast: Monty Woolley, Gracie Fields, Una O'Connor, Laird Creagar, Melville Cooper, Eric Blore.

NIGHT IS ENDING, drama; prod., Andre Daven; dir., Leonide Moguy; asst. dir., Bob Herndon; story, Georges Kassel; screenplay, Harold Buckner; camera, Lucian Andriot. Cast: George Sanders, Brenda Marshall, Philip Dorn, Madeleine Le Beau, Robert Lewis.

SONG OF BERNADETTE (1943-44), drama; prod., William Perlberg; dir., Henry King; asst. dir., Joe Behm; screenplay, George Seaton; camera, Arthur Miller. Cast: Jennifer Jones, Charles Bickford, Vincent Price, Roman Bohnen, Charles Dingle, Sig Ruman, Ann Revere, Edith Barrett.

CLAUDIA (1944-43), comedy in Technicolor; prod., William Perlberg; dir., Edmund Goulding; asst. dir., Percy Ikerd; no screen credits; camera, Leon Shamroy. Cast: Dorothy McGuire, Robert Young, Ina Claire, Reginald Gardiner, Olga Baclanova, Elsa Janssen, Frank Twedell.

DANCING MASTERS, comedy; prod., Lee Marcus; dir., Mal St. Clair; asst. dir., Sam Schneider. Cast: Stan Laurel, Oliver Hardy, Judy Marshall, Matt Briggs, Robert Bailey.

20th-Fox Pix in Production

THE GIRLS HE LEFT BEHIND, comedy-drama in Technicolor; prod., William LeBaron; dir., Busby Berkeley; asst. dir. Thomas Dudley; camera ,Edward Cronjagger. Cast: Alice Faye, Carmen Miranda, James Ellison, Benny Goodman and orchestra, Phil Baker, Edward Everett Horton, Charlotte Greenwood, Eugene Pallette, Tony De Marco.

GUADALCANAL DIARY, drama; prod., Islin Auster; dir., Lewis Seiler; asst. dir., Henry Weinberg; screenplay, Lamarr Trotti; adaptation, Jerry Cady; written by Richard Tregaiskis; camera, Charles Clark. Cast: Preston Foster, Lloyd Nolan, Richard Jaeckel, William Bendix, Richard Conte.

HAPPY LAND, drama; prod., Kenneth Macgowan; dir., Irving Pichel; asst. dir., Arthur Jacobson; camera, Joseph La Shelle. Cast: Don Ameche, Frances Dee, Harry Carey, Ann Rutherford, William Weber, James West.

(Continued on page 25)

WB Stresses 'Open Door' Sales Policy; Bernhard Says Only 3% Pop. Shifted

Warner Bros. will maintain an open-door policy in dealing with its customer accounts, particularly in situations affected by population shifts due to war conditions, Joseph Bernhard, v.p. of the company, announced at last week's regional sales meeting held in N. Y. He declared:

'This policy of cooperation which has always been a part of the Warner way of doing business, has been found workable and equitable, so I want to reaffirm in the most emphatic terms that the policy will continue. We welcome any of our customers to call to our attention their individual difficulties and we assure them that they will be met with an open-door and an open mind.'

Bernhard added that wartime population shifts have affected only a small percentage of the theatre-going public, probably not more than 3% when the country is taken as a whole. He predicted that attendance would continue at a higher rate after the war because of the habit developed in going to picture shows, increased number of potential patrons, greater frequency of attendance and the progressive improvement in film quality.

Ben Kalmenson, general sales manager, who presided at the two-day regional in N. Y. and will also supervise others at Chicago and San Francisco, in outlining product, announced that WB now has 14 features in the can, five others in production and another dozen ready to start shooting. In discussing completed pictures that will be for early release on the 1943-44 season, Kalmenson indicated, as had been expected, that the number to be released the coming year will depend upon market conditions but that the studio would continue capacity production in order to be prepared for any possible change in conditions.

Early new season releases will include 'Watch on the Rhine,' 'Thank Your Lucky Stars,' 'Old Acquaintance,' 'Princess O'Rourke,' 'The Desert Song,' 'Devotion,' 'Saratoga Trunk,' 'Arsenic and Old Lace' and 'Adventures of Mark Twain,' though the order of availability has not yet been decided.

An affiliation with Warners made known officially by Kalmenson is that of Bert M. Stearn, former western division sales manager for United Artists, who comes into WB in a general utility capacity for the time being.

Results of this year's Warner sales drive, labeled the 1943 Drive of Champions, were announced by Kalmenson. Henry Herbel, handling the West Coast, came in first among district managers, winning $1,500. Among branch managers, on top was Russell G. Borg, of Kansas City, who got $3,500. First prize for salesmen went to Ed Williamson, former seller in Atlanta who since has been upped to post of exchange manager at Memphis. He drew $350. Coming out ahead among booking groups was the force at the San Francisco exchange which will split up $600, while among ad salesmen first prize of $200 went to C. M. Norene at Omaha. A total of $33,500, all in War Bonds, was awarded on this year's drive.

$33,500 Prizes Okayed

Since the payment of all forms of bonuses and extra compensation must now be okayed by the Treasury Dept., it was necessary to obtain this approval before the $33,500 awards on the Warner sales drive could be distributed.

After much anxious waiting and some apprehension, permission from Washington finally came through only the night before the opening of the N. Y. regional meeting at which the winners were announced.

Suspended Bit Player Hurls Defi at Guild

Hollywood, July 6.

Hal Craig, bit player, suspended for one year by the Screen Actors Guild, hired legal counsel to challenge the right of SAG to deprive him of his livelihood.

Actor was suspended for complaining to the War Manpower Commission that the Guild was 'producer-controlled.' He claims the action is a violation of his constitutional right of free speech.

6 BUFFALO SQUAWKS, ALL ON CLEARANCE

Buffalo, July 6.

With the filing of six complaints with the American Motion Picture Arbitration Tribunel during the past month, Buffalo moves up from a Class B to Class A arbitration center in the Association setup and becomes national runner-up in the number of proceedings filed under the decree, second only to the N. Y. City Tribunel. All six new complaints relate to clearance of subsequent runs in Buffalo and Niagara Falls.

Menno Dykstra, operating the Glen at Williamsville, Buffalo suburb, seeks reduction in the 10-day clearance over his theatre held by Dipson's Amherst, Shea's Kensington and Schine's Granada. Kallett Circuit at Fulton, N. Y., is asking for reduction of 14-day clearance enjoyed by Schine's Oswego. Other four complaints are brought by Basil Bros. Basil's Apollo wants 14-day clearance of Shea's Elmwood reduced Basil's Genesee claims Bailey's (Dipson) clearance of 14 days is unreasonable. Likewise, Basil's LaSalle, Niagara Falls, seeks to reduce 35-day clearance of Hayman's Cataract and Strand and Shea's (Par) Bellevue, first-run Niagara Falls. Basils also want 10-day clearance of Dipson's Amherst and Schine's Granada over their Varsity sliced.

Rep.'s 3 Regional, Sales Meets, First in N.Y. 13-14

Continuing its policy of regional sales meetings rather than a national convention, Republic will hold three such sessions in New York, Chicago and Los Angeles this month, James R. Grainger, president, announces. District managers, franchise holders and branch managers will attend in the respective zones in which they function.

Initial meeting will be held in N.Y. next Tuesday-Wednesday (13-14). The Chicago powwow is scheduled for July 16-17, while the third, at the Rep studio on the Coast, will be July 22-23. Grainger will preside at all sessions.

British 'Silent Village' (Lidice) Not Yet Set

Among films from the Film Division of the British Ministry of Information so far not set for U. S. distribution is a 35-minute production titled 'The Silent Village,' which has been enacted in the manner of the Passion Play. While the BMI has an understanding with eight U. S. majors for distribution of shorts running around 15 or 16 minutes, length of 'Village' has so far prevented it from being accepted in the usual category.

'Village' is a memorial to the people of Lidice. It was produced in a mining village in South Wales, where life is much like what it was in Lidice, and yarn was constructed around developments following a Nazi attack, similar to that on Lidice. People of the South Wales village of Cwmgiedd act in the film.

Another BMI film not included in the distribution agreement because of its 45-minute running time is 'World of Plenty,' which deals with world-wide food problems.

Meantime five British Ministry of Information shorts were allocated to U. S. distribs at a meeting at the Hays office last week.

Films will be distributed in the U. S. as follows: 'Kill or Be Killed' United Artists; 'Last Hazard' RKO; 'Common Cause' 20th-Fox; 'These Are the Men' Metro; 'Into the Drink' Warners.

Last Time He Saw Paris It Wasn't Ready to Go

Hollywood, July 6.

Casting and story difficulties pushed back 'Paris, Tenn.' on Otto Preminger's production schedule and brought up 'Ambassador Dodd's Diary,' a story of European diplomacy, as his next picture.

Added to the Preminger slate for future production is 'Laura,' on which George Bricker and Philip Lewis are scripting.

BOOK IT...
RE-BOOK IT!

The modern
'Pied Piper'
of the box-office

HARRY JAMES
Hottest BOXOFFICE NAME
IN SHOW BUSINESS
Today

"TRUMPET SERENADE"
A Universal 'NAME BAND' Featurette

FEATURE THESE FAMOUS
BAND LEADERS ON
YOUR MARQUEE!

JOHNNY LONG • JAN GARBER
HENRY BUSSE • JAN SAVITT
TED FIO-RITO • BOB CHESTER
GEORGE OLSEN • GLEN GRAY
AL DONAHUE • TED LEWIS

They're presented with
their orchestras
in the Universal
"NAME BAND" Musicals!

EXTRA ATTRACTIONS
UNIVERSAL
EXTRA GROSSES

JOIN THE "SHANGRI-LA" WAR STAMP DRIVE DURING JULY!

Inside Stuff—Pictures

Variety Club's hut on Pennsylvania avenue in Washington is becoming quite a problem. Here the War Activities Committee gives away free tickets for soldiers. Something like 2,500 theatre passes are distributed weekly, with 2,000 tickets for each American League game, prizefight ducats, amusement park passes and concert Annie Oakleys.

Since there are about 10,000 soldiers stationed permanently in Washington, WAC has limited ducats to those who are passing through the city or on furlough. This has aroused considerable dissension. Yet WAC explains that those stationed here apply at noon or in the early afternoon and exhaust all ducats before twilight arrives. Soldiers stationed here charge discrimination. To this the WAC replies that all theatres give a reduced rate to uniformed men and approximately 25,000 such reduced admissions are accommodated weekly.

'Action in North Atlantic' recently at the Earle theatre handled 14,000 22c and 29c admissions, or the full capacity of the house seven times. No matter how many passes are handed out some will be disappointed. At Union Station canteen there are 80 beds given gratis to those who arrive first. Those who get the 80 are satisfied, but approximately 500 are turned away each night over the week-end and grouse. Same situation applied to theatre tickets.

Recently holding various meetings to discuss high terms and other conditions demanded by distributors, Allied States Assn. plans to select a leading film buyer in each exchange territory who will periodically meet with local members in an effort to effect better control of rental prices. This decision was reached at a regional eastern directors' meeting of Allied held at West End, N. J., in connection with this year's annual convention of Allied Theatre Owners of New Jersey which discussed rental demands, among other present problems.

A suggestion made at the convention was that Boy Scouts be enrolled in a campaign to check vandalism. War activities of the film industry were also reported on.

Producer on a major lot, recently upped from a unit production manager, is learning that an exec's name doesn't mean a thing to the film fan, who lays it on the line for stars and outstanding directors but is allergic to masterminds who sit behind desks in studios. In his recent pictures, producer has drawn important directors and players whose names have been highly publicized, but no publicity for himself. He has even threatened to hire his own personal flack, meanwhile complaining to the front office about the shortage of flackery about himself. Thus far his complaints have resulted in nothing but a brushoff, but he is still trying.

High and mighty producing exec on a major lot, once the fair-haired boy of the studio flackery, drawing mentions and credits on the slightest provocation, is beginning to realize that publicity departments are equipped with brakes as well as gas. Lately the producer has hired himself a personal flack to plant stories in the newspapers and mags, but the private purveyor of items is having a tough time around the studio. Whenever the p.p. plants an item, the studio publicists put on the soft pedal, diplomatically but firmly.

Pending invasion plans of Allied forces coupled with actual capture of three islands on the way to the lower half of Italy is creating interest in shorts concerned with this invasion. 'Invasion of Europe,' the World in Action short released by United Artists a couple of months ago, is getting additional bookings on the strength of this headline news, spotting into Globe, N. Y., currently, being typical. It is competing with 'Invasion,' new March of Time subject which 20th-Fox has ordered pre-released.

Two Los Angeles morning papers, Times and Examiner, have reduced lineage for theatre directory ads by one-third to conserve newsprint on advice of the War Production Board. Daily News and Herald-Express have not whittled down their theatre directory ads to date, although it is expected soon. Fox West Coast, which buys much newspaper space, has cut its ads for individual theatres from three lines to two. First line contains the name and location of the house and the second lists the film title.

The Paramount Pep Club, of which Herman Lorber, sales executive, is president, is laying plans, in cooperation with the U. S. Employment Service of the War Manpower Commission, under which Par employees at the homeoffice or in subsidiary companies, may spend their vacations working on farms or in canneries if they so desire. Those who will do this will be known as Victory Vacationists.

With a salute to Warners for the timely releases of 'Casablanca' and 'Mission to Moscow,' Paramount is aiming 'Marseilles' for screening in August, by which time it is hoped there may be military action on the southern shore of France. Picture, to be produced by Walter MacEwen, deals with the guerrilla warfare by citizens of the Marseilles waterfront when ordered to evacuate by the Nazis.

Everybody plays himself, or herself, in the Kay Kyser picture, 'Around the World,' at RKO. It is nothing new for Kyser and his musicians to use their own names, but this time all the non-musical principals are doing it. Joan Davis plays Joan Davis, Mischa Auer portrays M. A., and so on down the line, including Marcy McGuire, Rosemary LaPlanche, Georgia Carroll, Margie Stewart, et al.

'War For Men's Minds,' originally made as a four-reel feature by the National Film Board of Canada, will be released as a two-reel short by United Artists. While UA executives enthused about the original in feature-length, it was felt that wider distribution of this picture (covering all phases of the Nazi attempt to dominate the world) would be possible with a short.

Newsreel shots of King George's visit to Algeria, Tripoli, Malta and Tunis, released in today's editions, were shot by Jack Barnett of Movietone, and Irving Smith of Universal for the newsreel pool. Over 3,000 feet of the stuff were flown here last week and immediately censored by the army so that the material could be released without loss of time.

Paramount got W. Somerset Maugham, playwright-author, who spurns the spotlight, to appear in an introductory to 'The Hour Before the Dawn,' based on his story. Special shots showing Maugham in a pose writing the story were filmed at the Fox-Movietone studio, N. Y., under the supervision of Boris Kaplan, head of the eastern talent department at Par.

Signed originally to a stock player contract in 1925, Joan Crawford climbed to stardom and became one of Metro's money winners. Her last Metro pact, signed two years ago, called for six starrers at $100,000 each. Under her new Warner Bros. contract, her first job will be top role in 'Night Shift,' to be produced by Henry Blanke.

A recent address on Hans Christian Anderson, made at a meeting at the Library of Congress by Jean Hersholt, has been inserted in the appendix of the Congressional Record by Rep. Martin J. Kennedy, New York Democrat. Kennedy referred to Hersholt as the 'celebrated Danish-American stage and screen and radio actor.'

'Desert Victory,' British government feature being released by 20th-Fox, has grossed over $250,000 in the U. S. Indications are that film rentals will top $400,000 when all bookings are in.

Metro has laid old 'Quo Vadis' back on the shelf, a victim of wartime expense.

Advance Production Chart

(Continued from page 23)

United Artists

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Roach	8	8	0	0	0
Balcon	3	3	0	0	0
Lesser	1	1	0	0	0
Loew-Lewin	1	1	0	0	0
Pressburger	3	2	0	0	1
Stromberg	3	1	0	0	2
Mayfair	2	1	0	0	1
Sherman	8	8	0	0	0
Rogers	2	1	0	0	1
Cinema Guild	3	3	0	0	0
Totals	34	29	0	0	5

	Promised '43-44	Com-pleted	Shoot-ing	Now Cutting	To go
Cagney	2	0	0	1	1
Stone	2	0	0	1	1
Sherman	8	0	0	2	6
Chaplin	1	0	0	0	1
Lesser	2	0	0	0	2
Pressburger	2	0	0	0	2
Bronston	2	0	0	0	2
Rabinovitch	1	0	0	0	1
Rogers	2	0	0	0	2
Small	5	0	0	0	5
Skirball	2	0	0	0	2
Stromberg	2	0	0	0	2
Angles Prod	2	0	0	0	2
Levy	1	0	0	0	1
Totals	34	0	0	4	30

Pictures in cutting room or awaiting release:

FALSE COLORS (1943-44), western, prod., Harry Sherman; dir., George Archainbaud; asst. dir., Glenn Cook; screenplay, Bennett Cohen; camera, Russell Harlan. Cast: William Boyd, Andy Clyde, Jimmy Rogers, Tom Seidel, Claudia Drake.

HI DIDDLE DIDDLE (1943-44), comedy; prod., Andrew L. Stone; dir., Andrew L. Stone; asso. prod., Edward F. Finney; asst. dir., Hank Kessler; an original story by Andrew L. Stone; screenplay, Fredrick Jackson; camera, Charles Schoenbaum. Cast: Adolphe Menjou, Martha Scott, Pola Negri, June Havoc, Dennis O'Keefe, Billie Burke, Walter Kingsford, George Metaxas.

JOHNNY COME LATELY (1943-44), formerly **McLEOD'S FOLLY**, comedy-drama; prod., William Cagney; dir., William K. Howard; asst. dir., Lowell Farrell; screenplay, John van Druten; camera, Theodor Sparkuhl. Cast: James Cagney, Grace George, Marjorie Main, Hattie McDaniel, Marjorie Lord, William Henry, George Cleveland, Ed McNamara, Robert Barrat, Norman Willis.

RIDERS OF THE DEADLINE (1943-44), western; prod., Harry Sherman; dir., Leslie Selander; asst. dir., Glenn Cook. Cast: Bill Boyd, Andy Clyde, Jimmy Rogers, Frances Woodward.

GUN MASTER, western; prod., Harry Sherman; asso. prod., Leswis Rachmil; dir., George Archainbaud; asst. dir., Glenn Cook; original, Norman Huston; screenplay, Aenas MacKenzie; camera, Russell Harlan. Cast: Albert Dekker, Claire Trevor, Barry Sullivan, Porter Hall.

VICTORY THROUGH AIR POWER, prophetic drama in Technicolor; prod., Walt Disney. Cast: Major Alexander P. DeSeversky.

Universal

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	56	37	5	7	7
Specials	4	2	0	0	2
Westerns	7	7	0	0	0
Totals	67	43	5	7	9

	Promised '43-44	Com-pleted	Shoot-ing	Now Cutting	To go
Features	55	0	2	9	44
Serials	3	0	0	1	2
Westerns	7	0	0	0	7
Totals	65	0	2	10	53

Pictures in cutting room or awaiting release:

WE'VE NEVER BEEN LICKED, drama; prod., Walter Wanger; dir., John Rawlins; no writing credits; camera, Milton Krasner. Cast: Richard Quine, Anne Gwynne, Noah Berry, Jr., Martha O'Driscoll, Harry Davenport, William Frawley, Edgar Barrier, Bill Stern, William Bleese.

SON OF DRACULA (1943-44), formerly **DESTINY** (tent. title), horror; assoc. prod., Ford Beebe; dir., Robert Siodmak; no writing credits; camera, George Robinson. Cast: Louis Allbritton, Robert Paige, Evelyn Ankers, Frank Craven, J. Edward Bromberg, Samuel S. Hinds, Lon Chaney.

FOLLOW THE BAND (1943-44), formerly **LARCENY WITH MUSIC**, musical; assoc. prod., Howard Benedict; dir., Edward Lilley; no writing credits; camera, Hal Mohr. Cast: Allan Jones, Kitty Carlisle, Leo Carrillo, William Frawley, Lee Patrick, Gus Schilling, Samuel S. Hinds, Alvino Rey and Orchestra, and The King Sisters.

ALWAYS A BRIDESMAID (1943-44), musical-comedy; assoc. prod., Ken Goldsmith; dir., Erle C. Kenton; no writing credits; camera, John Boyle. Cast: The Andrews Sisters, Patric Knowles, Grace McDonald, Charles Butterworth, Billy Gilbert, Edith Barrett and The Jivin' Jacks and Jills.

FOR ALL WE KNOW, formerly **FLESH AND FANTASY**, co-prod., Charles Boyer and Julien Duvivier; dir., Julien Duvivier; no writing credits; camera, Stanley Cortz and Paul Ivano. Cast: Charles Boyer, Edward G. Robinson, Barbara Stanwyck, Robert Cummings, Betty Field, Gloria Jean, Alan Curtis, Thomas Mitchell, Anna Lee, C. Aubrey Smith, Dame May Whitty, Edward Fielding, June Lang, Frank Mitchell, Charles Winninger, Grace McDonald, Lane Chandler, Clarence Muse, Mary Ann Hyde, Frank Cravan, Erville Alderson and Kate McKenna.

YOU GO TO MY HEART, musical; asso. prod., Bernard Burton; dir., Felix Feist; no writing credits; camera, Paul Ivano. Cast: Patric Knowles, Evelyn Ankers, Rosemary Lane, Neil Hamilton.

NEVER A DULL MOMENT (1943-44), comedy; prod., Howard Benedict; dir., Seward Webb; no writing credits; camera, Charles Van Enger. Cast: The Ritz Brothers, Frances Langford, Mary Beth Hughes, Stuart Boyd Crawford, George Zucco, Franklin Pangborn, Elisabeth Risdon.

PHANTOM OF THE OPERA, operatic drama in technicolor; prod., George Waggner; dir., Arthur Lubin; original story based on composition, 'Phantom of the Opera,' by Gaston Lareaux; camera, Hal Mohr. Cast: Nelson Eddy, Susanna Foster, Claude Rains and Edgar Barrier, Jane Farrar, Hume Cronyn, J. Edward Bromberg, Fritz Feld.

ADVENTURES OF THE FLYING CADETS (1943-44), serial; assoc. prod., Henry MacRae; co-dirs., Ray Taylor and Lewis D. Collins. Cast: Robert Armstrong, Jennifer Holt, Johnny Downs, Regis Toomey, Joan Blair, Ward Wood, Bobby Jordon.

CORVETTES K 225, formerly **CORVETTES IN ACTION**, melodrama; prod., Howard Hawks; dir., Richard Rosson; no writing credits; camera, Tony Gaudio. Cast: Randolph Scott, Noah Beery, Jr., James Brown, Barry Fitzgerald, Andy Devine, Thomas Gomez, Fuzzy Knight, Richard Lane, Ella Raines.

SHERLOCK HOLMES FACES DEATH, mystery; asso. prod.-dir., Roy William Neill; asst. dir., Melville Shyer; camera, Charles van Enger. Cast: Basil Rathbone and Nigel Bruce, Hillary Brooke, Milburn Stone, Dennis Hoey, Mary Gordon.

FIRED WIFE (1943-44), farce comedy; prod., Alex Gottlieb; dir., Charles Lamont; asst. dir., Seward Webb; camera, Paul Ivano. Cast: Diana Barrymore, Robert Paige, Louise Allbritton, Walter Abel, Walter Catlett, Ernest Truex, Alan Dinehart, Rex Ingram.

HERS TO HOLD, comedy with songs; prod., Felix Jackson; assoc. prod., Frank Shaw; dir., Frank Ryan; asst. dir., Joe McDonough; camera, Elwood Bredell. Cast: Deanna Durbin, Joseph Cotten, Charles Winninger, Evelyn Ankers, Gus Schilling, Nella Walker, Ludwig Stossel, Irving Bacon, Nydia Westman.

COBRA WOMAN (1943-44), drama; prod., George Waggner; dir., Robert Siodmak; asst. dir., Mack Wright; camera, George Robinson. Cast: Maria Montez, Jon Hall, Sabu, Lon Chaney, Edgar Barrier, Lois Collier, Samuel S. Hinds, Mary Nash, Moroni Olsen.

ANGELA (1943-44), comedy; assoc. prod., Bernard Burton; dir., Felix Feist; asst. dir., Charles Gould; camera, Hal Mohr. Cast: Donald O'Connor, Susanna Foster, Louise Allbritton, Patric Knowles, Dorothy Peterson, Jonathan Hale, Frank Jenks, Walter Sande.

SHERLOCK HOLMES AND THE SPIDER WOMAN (1943-44), mystery; prod. and dir., Roy Wm. Neill; asst. dir., Melville Shyer; camera, Charles Van Enger. Cast: Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey, Arthur Hohl.

THE MAD GHOUL (1943-44), mystery; assoc. prod., Ben Pivar; dir., James Hogan; asst. dir., Bill Holland; camera, Milton Krasner. Cast: Evelyn Ankers, David Bruce, Turhan Bey, Rose Hobart, Robert Armstrong.

GIRLS, INC., musical; assoc. prod., Will Cowan; dir., Les Goodwins; asst. dir., Howard Christy. Cast: Leon Errol, Harriet Hilliard, Grace McDonald, David Bacon, Maureen Cannon, Lillian Cornell, Betty Keane, Margery Daye, The Pied Pipers, Glen Gray and the Casa Loma Orchestra.

SECOND HONEYMOON, comedy; assoc. prod., Warren Wilson; dir., Edward Lilley; asst. dir., William Tummel. Cast: David Bruce, Harriet Hilliard, June Vincent, Rod Cameron, Veloz and Yolanda, Bobby Brooks, Hattie Noel, Tip, Tap and Toe, Ozzie Nelson and His Orchestra, Franklin Pangborn, Andrew Tombes, Selmer Jackson, Emmett Vogan, Joseph Crehan, Jack Rice, John Frazer, Jack Gardner, Robert Dudley, Alphonse Martell.

Universal Pix Now in Production

FRONTIER BAD MEN, western; assoc. prod., Ford Beebe; dir., Wm. McGann; asst. dir., Seward Webb. Cast: Diana Barrymore, Robert Paige, Anne Gwynne, Lon Chaney, Leo Carrillo, Thomas Gomez, Noah Beery, Jr., Andy Devine.

THE STRANGE DEATH OF ADOLF HITLER (1943-44), drama; assoc. prod., Ben Pivar; dir., Joe May; asst. dir., Joseph McDonough. Cast: Ludwig Donath, Gale Sondergaard, George Dolenz, Merrill Rodin, Charles Bates.

CRAZY HOUSE (1943-44), comedy; assoc. prod., Erle C. Kenton; dir., Edward F. Cline; asst. dir., Howard Christie. Cast: Olsen and Johnson, Martha O'Driscoll, Patric Knowles, Cass Daley, Billy Gilbert, Percy Kilbride, Andrew Tombes, Franklin Pangborn, Richard Lane, Moroni Olson, Hans Conried, Laison Brothers, Leighton Noble and His Orchestra.

LET YOURSELF GO, formerly **SO'S YOUR UNCLE**, comedy; assoc. prod. and dir., Jean Yarbrough; asst. dir., Willard Sheldon. Cast: Billie Burke, Donald Woods, Elyse Knox, Frank Jenks, Chester Chute, Robert Lowry, Mary O'Brien; also The Tailor Maids, Delta Rhythm Boys, Jan Garber and Orchestra.

ALI BABA AND THE FORTY THIEVES, drama; prod., Paul Malvern; dir., Arthur Lubin; asst. dir., Charles Gould. Cast: Maria Montez, Jon Hall, Turhan Bey, Fortunio Bonanova, Frank Puglia, Moroni Olsen, Kurt Katch, Scotty Beckett, Yvette Duguay, Andy Devine.

HIS BUTLER'S SISTER; prod., Felix Jackson; assoc. prod., Frank Shaw; dir., Frank Borzage. Cast: Deanna Durbin, Pat O'Brien, Franchot Tone, Iris Adrian, Robin Raymond, Elsa Janssen, Andrew Tombes, George Kirby, Paul Scardon, Alice Draper, George Reed, Joe King, Blaney Lewis.

MAN OF THE FAMILY; assoc. prod., Bernard Burton; dir., Charles Lamont; asst. dir., Mack Wright. Cast: Donald O'Connor, Richard Dix, Lillian Gish, Count Basie and Band, Susanna Foster, Peggy Ryan, Anne Gwynne, Noah Beery, Jr., Samuel S. Hinds, David Holt, Marcia Mae Jones, Richard Love.

Warners

Studio	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Net set number	26	5	10	0	

Pictures in cutting room or awaiting release:

ARSENIC AND OLD LACE, drama; prod.-dir., Frank Capra; screenplay, Julius J. and Philip G. Epstein; from stage play by Joseph Kesselring; camera, Sol Polito. Cast: Cary Grant, Priscilla Lane, Raymond Massey, Peter Lorre, Jack Carson, Joseph Hull, Jean Adair, John Alexander, Charles Lane, Edward McNamara, Edward McWade

WATCH ON THE RHINE, drama; prod., Hal B. Wallis; dir., Herman Shumlin; screen play, Dashiell Hammett; from stage play by Lillian Hellman; camera, Merritt Gerstad. Cast: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods, Hendy Daniell, Donald Buka, Eric Roberts, Janis Wilson, Mary Young, Kurt Katch, Edwin Kaiser, Robert O. Davis, Clyde Fillmore, Frank Wilson, Clarence Muse.

DESERT SONG, drama; prod., Robert Buckner; dir., Robert Florey; no writing credits; camera, Bert Glennon; technicolor director, Natalie Kalmus. Cast: Dennis Morgan, Irene Manning, Bruce Cabot, Victor Francen, Lynne Overman, Gene Lockhart, Faye Emerson, Marcel Dalio, Felix Basch, Gerald Mohr, Joole Johnson, Curt Bois, Albert Morin, Jack LaRue, William Edmunds, Wallis Clark.

PRINCESS O'ROURKE, drama; prod., Hal B. Wallis; written and directed by Norman Krasna; camera, Ernie Haller. Cast: Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Harry Davenport, Gladys Copper, Minor Watson, Nan Wynn, Curt Bois, Ray Walker.

ADVENTURES OF MARK TWAIN, drama; prod., Jesse L. Lasky; dir., Irving Rapper; no writing credits; camera, Sol Polito. Cast: Fredric March, Alexis Smith, Donald Crisp, Alan Hale, John Carradine, Bill Henry, Robert Barrat, Walter Hampden, Joyce Reynolds, Whitford Kane, Percy Kilbride, Nana Bryant.

THANK YOUR LUCKY STARS; prod., Mark Hellinger; dir., David Butler; no writing credits; camera, Arthur Edeson. Cast: Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, Errol Flynn, Humphrey Bogart, Olivia de Havilland, Ida Lupino, George Raft, Alexis Smith, John Garfield, Ann Sheridan, Julie Bishop, Jack Carson, Alan Hale, Sydney Greenstreet, Gig Young, Irene Manning, Gene Lockhart, George Tobias, Jane Wyman.

OLD ACQUAINTANCE, drama; prod., Henry Blanke; dir., Vincent Sherman; screenplay, John Van Druten and Lenore Coffee; from stage play by John Van Druten;

(Continued on page 27)

VOTE BY CONGRESS SCORED BY RABBIS

...verriding of Roosevelt on the Anti-Strike Bill Declared to Show Intemperance

UNENFORCEABILITY IS SEEN

Delegates Here F... Like...

...fourth annual ... Hotel New Yo... resolution disapproving enactment of the Connally-Smith anti-strike bill by Congress over President Roosevelt's veto.

The resolution, submitt... conference's comm... and peace a... delegates ... "The ... American ... its ... tice and in... all our people, labor ... ment alike, join with ... have expressed great concern with the manner and method of the enactment of the Connally-Smith bill, which, because of their intemperance and impatience, may jeopardize the orderly democratic procedures which alone must be depended upon to adjust our difficult economic relationships in the days to come.

New Study Suggested

"The Central Conference of American Rabbis suggests that the law be carefully restudied in the light of the progressive social legislation of recent years and that a more sober and helpful measure be enacted, which will not sacrifice any of the gains which American labor has achieved through the years and which will be fair to all concerned."

The resolution noted "with satisfaction that American labor has to a remarkable degree adhered to its 'no strike pledge' and because of it and the cooperation of management and the public, our country has achieved an astounding record of production for the war effort to defeat the Axis powers." It continued:

"Even those who are not opposed to many of the provisions of the bill have admitted that it has been hastily drawn up, some of its provisions altogether unrelated to the war emergency, unenforceable and, therefore, likely to weaken the respect for law and authority."

Achievement of Harmony

The new president of the conference, the Rev. Dr. Solomon B. Freehof of Rodef Shalom Congregation, Pittsburgh, said harmony on major issues had been achieved at the six-day meeting.

"Perhaps the reason for the spirit of cooperation which bridged all differences," he commented, "was the fact that in our consciousness was the vivid awareness of the tragic state of European Jewry; in the light of that unspeakable tragedy, the conference was more concerned with help to martyred world Israel than with debate on theoretical differences."

Other officers elected were Dr. Abba Hillel Silver of Cleveland, vice president; Rabbi Harry S. Margolis, St. Paul, Minn., treasurer; Rabbi L. Regner, Reading, Pa., financial secretary; Dr. Isaac E. Marcuson, Macon, Ga., administrative secretary.

Joan Bennett Has Daughter

Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., June 27—Joan Bennett, film actress and wife of Walter Wanger, Hollywood motion-picture producer, gave birth to a daughter last night at the Good Samaritan Hospital. The child was named Stephanie. Miss Bennett's other children are Diana, 15, born of Miss Bennett's marriage to John Fox, and Melinda Markey, daughter by Eugene Markey, writer and producer. Mr. Wanger and Miss Bennett were married in Phoenix in January, 1940.

New Army Chocolate Bar Resists Heat Up to 120°

Special to THE NEW YORK TIMES.

JERSEY CITY, June 27—The Army's Jersey City Quartermaster Depot and chocolate manufacturers have developed a chocolate bar that will remain a solid up to 120 degrees Fahrenheit, it was announced yesterday by the Quartermaster Depot. The average chocolate would melt at 85 ...

Alexandria an Addition

The Metropolit... has ...

...Catherine of ...

...given two fine examples ... sels point de gaze ... seum. It is ... made som... 1875 ame... been ... génie.

R. Thorn... ed to the mu... his wife, Flore... son, an unusual ... enty European cer... porcelain horse of the K'ang Hai period and two examples of English Bristol glass.

BIDS NATIONS FIGHT RACE PERSECUTION

Grand Master Hoffman Tells Brith Abraham an International Pact Is Needed

...the an... ...nual convention of the Independent Order of Brith Abraham ...

...Beckless ...

...New York ...

...and Ear Infirmary ...

...praised the efforts of Gen. Dwight Eisenhower and other Allied chieftains to reconcile the differences between racial groups during the Tunisian campaign.

"The problem of rehabilitation in North Africa emphasizes the need of a program which will promote better relations between Jew and Moslem," he said.

A message from President Roosevelt, read to the delegates, expressed hope that deliberations at the convention ...

...supply ... and those of our Allies with the necessary tools with which to fight the common enemy."

...university ... medical school could develop more effective training programs to cope with war casualties and expansion of research. The infirmary is at Thirteenth Street and Second Avenue.

15,000 GIVE WEEK'S WORK

Teachers Yield Part of Vacation to Aid Draft Boards

Fifteen thousand school teachers in this city will perform one week's volunteer work during the sum... ...

...hundreds of thousands of registrants and the preparation of the official forms and reports. The assistance of such highly qualified men ...

...ed year... In the first six months of 1943, $5,208,400 was allocated for aid to refugees in Spain, Switzerland, Portugal and from countries ...ed by Hitler. This ...for their emigration to ...the Western Hemi...

...land, food, clothing ... medical aid will be given ... children who are ex... brought out of France ... Already $303,000 has ...propriated to aid refugees ... Asiatic Russia, $300,000 for ...pean emigrants who have been resettled in Central and South America, and $100,000 for the maintenance of 400 Dutch refugees in Surinam. Help will be given refugees released from internment camps in North Africa, as well as to destitute native populations in Algeria, Casablanca and Tangier.

WHEREVER THEY LOOK IT'S METRO GOLDWYN MAYER

EVERYBODY'S HAPPY AT RADIO CITY MUSIC HALL!

"Keep cool!" "Relax!" "Forget troubles!" "Fun for all!" "Swell picture swell stage show!"

METRO-GOLDWYN-MAYER'S HILARIOUS COMEDY!
She got their autographs in
The YOUNGEST PROFESSION
with
VIRGINIA WEIDLER • EDWARD ARNOLD
JOHN CARROLL • JEAN PORTER
Directed by EDWARD BUZZELL
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Yorkville THEATRE 89th St. & B'way VIVIEN LEIGH • LAURENCE OLIVIER "That Hamilton Woman" also TOO MANY HUSBANDS

Nearly 3,000 Longhairs Fiddled Or Chirped for Million at Camp Shows

Viewed by USO-Camp Shows, Inc., and War Dept. execs as evidence of increasnig popularity of longhaired entertainment being circuited into the nation's army camps and navy bases is the report submitted last week to Washington by Gino Baldini, who heads the CSI concerts division.

Report points up demand for concert artists during the past six months by boys in uniform. Since last June, 2,898 artists gave 1,457 concerts before a total attendance of 1,027,326 servicemen, with the statistics for the six-month period between Nov., 1942, to June 1 of this year accounting for the major part of the longhaired morale contribution. During that latter half, 2,031 artists appeared before 797,230 soldiers at 1,140 concerts.

Performances included those given by the N. Y. Philharmonic, NBC, Cincinnati, St. Louis, Rochester, Los Angeles, San Francisco and Boston symphony orchestras, as well as voluntary stints by Ballet Russe de Monte Carlo and Metropolitan Opera Co., with the latter's complete orchestra.

Yanks In Africa

Continued from page 4

ville has really made a comeback during World War II. Thousands of sojars have seen vaudeville for the first time, thanks to the USO shows, and to say they are now 'vaudeville conscious is to put it mildly (vaudeville may have been down for the count of nine—but it never was really out). We think now would be a good time to sign up for 'foreign service.' Or maybe we can get out of the army on this new 38-year deal—Lord knows we've aged 20 years since getting in the army.

We went to an Arab wedding, it was really something. Music was furnished by three Arabs, two playing through, bamboo sticks a la Goodman and one beating on a home-made drum. This was the groom's fifth wife; she cost him 300 fish.

Opposed to Kyser Draft

Another thing that burns we boys overseas up, is to read that the Government wants to draft men, like Kay Kyser. Doesn't and can't the Government realize how much more valuable Kay is as a civilian? Kay has raised millions of dollars for the Government and has entertained millions of men in the armed forces. Isn't it more important that he keep millions of men happy instead of just one 1st Sergeant unhappy? Men like Kyser are doing as much to win the war as we sojars overseas. We hear Kay's programs and other programs by short-wave overseas, and entertainers are the men behind the man behind the gun; and I do mean that old word 'morale.'

Our outfit's slogan is: 'First we get rid of the Germans, Hun at a time; then we start substracting Zeros.'

Our own Gallop and Whoa Poll, or the Fighting-Forces Favorites for Fun and Frolic: Favorite Comedians: Jack Benny, Jack Carson, Bob Hope, and the Stroud Twins; Favorite Actress: Betty Grable with Hedy and Lana running a close second (but Grable is really out in front!!); Favorite Swing Orchestra: Harry 'Jesse' James. (The boys call him 'Jesse' because he steals every band poll.) Favorite Orchestras for Entertainment: Horace Heidt's and Russ Morgan's; Favorite Actor: Spencer Tracy and George Raft; Favorite Cartoon: Bugs Bunny; Favorite Male Vocalists: Bing Crosby, Lester Harding, and Frank Sinatra; Favorite Female Canary: Dinah Shore, Frances Langford, and Helen Forrest....We know this is worrying everyone back home; so we will tell: Yes, 'Lucky Strike Green' is over here....

One of the most beautiful sights over here is to see a group of P-38's glide through the air with the beauty, grace, and precision of a Dorothy Dorben Dancer....We see American movies at the American Re Cross. A typical bill we saw recently was a triple-feature; 'Virginia City,' 'Tarzan's New York Adventure' (When the Statue of Liberty flashed on the screen in the Tarzan pic—the boys went wild; she's the first gal we want to see when we get back), and 'It Happened One Night.' At the start of some of the pictures there is a trailer that reads to the effect that the old pictures are being released again so the boys overseas will be able to see the new ones. The boys, as far as shorts are concerned, like the ones that have us join in the singing. Irving Berlin's 'God Bless America' stirs us as much as the 'Star Spangled Banner.' America's Berlin has done more to help defeat Germany's Berlin than a thousand B-25's....

One of our favorite games over here is toying with the names of orchestra leaders, such as: Russ Morgan's brother, 'Goot' Morgan; Dick Stabile's brother, 'Horse' Stabile; Ozzie Nelson's step-brother, a wrestler named 'Half' Nelson; Morton Downey's brother, 'Upside' Downey, etc. (Sure it's crazy—but it makes the time go faster.)

I. M. 'Bill' Stein, Pfc.

'There's No 2d Prize In This War'—Scollard

'There's no second prize in this war,' is how C. J. (Pat) Scollard, Paramount distribution executive in charge of various phases of exchange operation, including labor matters, sums up the need for maintaining normal service to exhibitors across the entire country regardless of manpower problems.

Par is operating its exchanges at normal, although the problem of getting help is one that has made it difficult going. Company is using women, wherever possible, at the same time training others for more important duties than they had previously been assigned to. Some companies have even sent help from N. Y. to various branch points which needed assistance.

Film exchanges, the same as other lines of activity, have not only lost people to the armed services but also to defense plants. The good pay to be made entices many of them, while there are others who feel duty-bound to do something for the war effort and join defense plants or go in other work related to the war.

'Anyway, we've got to win the war first,' Scollard reminded, 'because that second prize isn't there.'

Housman Finally Checks In

Hollywood, July 6.

Two years late, John Housman checked into Paramount to start work on his contract as associate producer.

Housman signed in 1941, but asked for a leave of absence to organize the Overseas Radio Branch of the OWI.

USO Variety Club

Continued from page 4

Weekly broadcasts for tea-dancing are another feature sponsored by the Variety Club. On Tuesday nights Station KDKA broadcasts the name band at the Canteen. Every Sunday afternoon, from 3 to 4, a commercial amateur hour is broadcast by Station WJAS, local CBS station. Mr. McDonald m.c.'s the program, and on the same broadcast interviews each week a soldier, sailor, WAC, WAVE or other uniformed visitor.

The new USO-Variety Club Canteen was the result of a community project initiated by the Pittsburgh Chamber of Commerce. Before that time both the USO and the Variety Club had had separate lounges for service men.

Bad G.I. Ballyhoo

Staff of Yank, the Army newspaper, has standing orders that mention of the various canteens for servicemen in New York is strictly tabu.

Army has learned by experience that soldiers abroad and in isolated parts of the country don't react favorably to stories of the great times the boys in New York are having — with plenty of femmes and all they can eat for free.

U. S. Callboard

Continued from page 4

Belasco, N. Y., in the fall of 1940. His sister, Helen Craig, was made the featured player after the show opened. Craig married Valentine Vernon, also of the 'Belinda' cast.

Lt. Craig has been made recreation officer on the staff of Brig. Gen. William H. Rupertus at a Pacific base. He is a member of Equity, but was not listed as being in uniform until word of his recovery was received. Craig's name will go on the Roll of Honor being installed at Equity's headquarters.

Major Vince Hart Now

Vince Hart, formerly eastern production code head for the Hays office, promoted from captain to major and assigned to the first military district, U. S. Army.

A veteran of World War No. 1, he has been acting trial-judge advocate in N. Y.

It's Ensign Northcross Now

Memphis, July 6.

Wilson Northcross, WMC staff announcer-baritone and one-time vocalist with Roy Shields NBC revue out of Chicago, now an ensign in the Navy.

Sudden arrival of his orders caught the Memphis Open Air theatre short for its first show, 'Spring Maid,' which opened a week's run last night. Northcross was to have sung second lead. Charles Yearsley substituted.

OWI and Film Biz Co-op On Re-Occupation Plans

Foreign managers of the film business and reps of the OWI overseas bureau last Thursday (1) completed plans to make American feature pictures available for showing in foreign countries immediately upon their occupation by U. S. military forces. Agreement entered is purported to be a compromise between original ideas of OWI and initial stand taken by the picture companies. It calls for the OWI to get reasonable rentals and full accounting of all rental monies collected. Further the pact reads that the distribution of U. S. films in such foreign lands shall be turned over to the distributors themselves as soon as possible.

According to the industry plans these films will have superimposed titles in appropriate languages, and then will be turned over to the OWI overseas bureau for shipment to strategic points. While these plans were being worked out, the job of superimposing titles has progressed so far that numerous productions are ready for immediate shipment.

In lending fullest cooperation to the OWI, the industry has placed these prints in the hands of the overseas bureau. Statement from the Hays office, where last Thursday's session was held, reads that his bureau 'will administer the booking and exhibition of these films until such time as normal commercial channels are open.'

Annette Kellerman Reviews Own Wow Show for Soldiers in Aussie Hospitals

Sydney, June 1.

Editor, 'Variety':

Whacko! Ta Cobber for the 'Varietys' for our boys. Stone the crowd! The lads at Snake Gully Hospitals (Snake pronounced as in Byke) grinned all over their dials. Sent some to 'out back' hospitals and north to the 'cockies.'

Now you know what 'Variety' reads like to the Aussies when a doughboy lets a Digger read one.

As far as I can remember, which is plenty, 'Variety' always sent a mugg reporter to all the 'premeers,' good, bad and worse. Well here's your Aussie mugg reportin' on the newest and whackiest show. A real all-gal floorshow in a hospital or hut, or huts is righter.

Ye know for three years I've been troupin' with my Red Cross show. I have over sixty 'sheilas' (dames to you) on my books—all volunteers. I wrote the reviews, lyrics and 'toons.' After all this time I thought it about right to do somut for our own American lads, so visited one of the hospitals on my newspaper 'carrier route' and found that though these kids were getting an occasional show, there war'nt the personal or homey touch and up to date we only get a 'biggie' like Joe E. Brown onc't in a while. So I asked Colonel G. D. France permission to try somut new. He's a swell guy and game me 'carte blanche,' so Annette Kellerman and the Kellerman Gals put on a Saturday afternoon 'Bosker' party show. Boy, was it a Wow Wow!

I put the Aussie show in moth balls for a while and wrote a Yankee 'Chevoo.' I have some swell costumes, hundreds of them, and Jimmie put up our stage curtains we used over in Europe during the last tour. We split the hospital ward in half and worked on the floor—no stage except a clearing at one end for entrances and exits. The gals did their routines down the center of the ward and every boy had a front seat. Boy what a thrill for us gals (me, too).

1st Show Guadalcanal Vets

Our first show was given to a big crowd of boys nearly all of them just arrived from the battle lines up north and over on 'Canal' (Guadalcanal). They hadn't seen girls for months. Well, my gals are very comely—some especially so, and best of all they are real home-town gals. What I mean is they are family girls who have received their parents' permission to join my little troupe. You can imagine the natural good fellowship and fun that prevails during the entire performance.

The hit of the show was a song with the classic title of 'Please Be My Stick in the Mud and I'll Be Your Toot-sie Woot-sie'—it's an audience number with the girls singing right down there by the boys. This song will never make the dime store music counters, but in the Wards it's the No. 1 song on the Hit Parade.

The girls do it well—some have been with me for several years. All are a well-trained bunch and have lots of what it takes to make a good trouper. My dancing lassies can mix it with the best of them.

All the gals love doing the show for the 'Yanks,' as they call every American out here. Even the guys from south of the Mason-Dixon line don't flinch now. Everything is in good fun and during the show the boys forgot their aches and pains. In between the song and dance numbers, party games are played with plenty of enthusiasm, which proves that our wonderful doctors and nurses are bringing the boys around. No loved ones at home need worry about their boy—the tender care he gets is heartwarming.

Now you are probably wondering what the erstwhile 'Diving Venus' (wotta cognomen) is doing in all this 'cheer-up' stuff. Well, to put it unblushingly—she still weighs 125 pounds—feels like the Old Hippodrome days—plenty of pep—is mistress of ceremonies—sings a song or two—plays the accordion for sing-song sessions—does whacky monologs about the fleet and army—winding up with a high-kicking dance. The boys give her a great hand—after all she wasn't a headliner on the greatest vaudeville circuit the world has ever known for years without learning plenty about show business.

Jimmie, same old Jimmie, is baggage smasher, booker, stagehand, billposter, etc. I supply all costumes, musical score, etc., and coupons—after all the old man loses out on an extra suit or pajamas.

The reward comes when we see those happy, beaming faces as the boys clap long and hard. It makes the D. V. feel like taking each one to her motherly breast—but she don't look overly motherly. When they are asked if they want the show again, you can hear their yells a mile away. We even have some Stage Door Johnnies. On convelescing, the lads turn up at another hospital for the show, or pop in at the rehearsal hall. The kids are lonely and are always welcome.

No Room for Temperament

Believe you me, these last few years have taken all the temperamental stuff out of little Annie. Playing all sorts of stands—one day a swell setup with trimmings, sometimes nuthin' but walls, roof and floor. The rain drops on galvanized sheds, sounding like a blitz (with a difference, thank God); a troupe of 60-odd men, star and gals, all swapping makeup and towels, dressing on a postage stamp. Wotta life, not a dime to show, but a million dollar feeling inside.

From now on we stick to the hospitals Camps are getting plenty entertainment. The hospital lads are a lonely lot and need more 'home cheer' stuff. When I tell you the lads went wild at a whacky monologue called 'Lonesome' (a comic verse about what they miss from home), you will understand what I mean—it was that personal touch.

Mr. 'Variety,' will you pass out a Waratch (orchids to you) to some grand showfolk for their cooperation in helping the game along out here. Walt Disney, Kate Smith, Greer Garson, Bette Davis, Betty Grable, Fred Astaire, Bing Crosby, Eddie Cantor and Edwin C. Hill, who are responding so unselfishly. An extra one for Cornelia Otis Skinner and friend for the biggest 'Laff' in years in their book 'Our Hearts Were Young and Gay.' It's been doing the rounds of my hospitals and has had the boys rolling in the aisles.

'Cornelia—How about a few copies for my boys?'

Tanks and Ta Ta Cobbers!

Annette Kellerman.

[Annette Kellerman recently sent a request for copies of 'Variety' to be sent her Red Cross Theatrical Unit in Australia, explaining that it was favorite reading by the wounded in hospitals. The American Guild of Variety Artists undertook that service as part of its welfare work for AGVA members in the armed forces.

As for Miss Kellerman's Aussie slang, it throws even the slangiest 'Variety' mugg.—Ed.].

Stromberg Back Home

Hunt Stromberg has returned to the Coast, cutting short a planned stay of two additional weeks in the east.

In New York for more than two months on launching of 'Lady of Burlesque' and financing, Stromberg plans to return to the east again shortly.

Irv Brecher's 'St. Louis'

Hollywood, July 6.

Irving Brecher will not come east, as reported, to collab with Guy Bolton and Howard Dietz on a new musical for Vinton Freedley.

Instead he will script 'Meet Me in St. Louis' for Metro as starrer for Judy Garland, culled from series of Sally Benson stories that appeared in the New Yorker.

Advance Production Chart

(Continued from page 25)

camera, Sol Polito. Cast: Bette Davis, Miriam Hopkins, John Loder, Gig Young, Dolores Moran, Roscoe Karns, Esther Dale, Phillip Reed, Anne Revere, Ann Doran.

DEVOTION, drama; prod., Robert Buckner; dir., Curtis Bernhardt; screenplay, Keith Winter; camera, Ernie Haller. Cast: Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Montagu Love, Arthur Kennedy, Victor Francen, Ethel Griffies, Dame May Whitty, Odette Myrtil, Forrester Harvey, Marie De Becker, Edmond Breon.

SARATOGA TRUNK, drama; prod., Hal B. Wallis; dir., Sam Wood; asst. dir., Phil Quinn; screen play by Casey Robinson from the novel by Edna Ferber; camera, Ernest Haller. Cast: Gary Cooper, Ingrid Bergman, Flora Robson Jerry Austin, Curt Bois.

IRVING BERLIN'S THIS IS THE ARMY, musical; prod., Jack L. Warner and Hal B. Wallis; dir. Michael Curtiz; screen play, Casey Robinson; camera, Bert Glennon. Cast: Joan Leslie, Charles Butterworth and Army cast. Cast: George Tobias, Alan Hale, Una Merkel, George Murphy, Stanley Ridges.

Warners Pix in Production

IN OUR TIME, war drama; prod., Jerry Wald; dir., Vincent Sherman; asst. dir., Bill Kissel; screenplay, Frederick Faust; camera, Robert Burke. Cast: Ida Lupino, Paul Henreid, Mary Boland, Marek Windheim.

NORTHERN PURSUIT, formerly **TO THE LAST MAN**, drama; prod., Jack Chertok; dir., Raoul Walsh; asst. dir., Jim McMahon; screenplay, A. I. Bezzerides; camera, Sid Hickox. Cast: Errol Flynn, Halmut Dantine, Gene Lockhart, Julie Bishop, John Ridgely, Alec Craig.

CONFLICT, drama; prod., William Jacobs; dir., Curtis Bernhardt; asst. dir., Elmer Decker. Cast: Humphrey Bogart, Sidney Greenstreet, Rose Hobart, Alexis Smith, Richard Waring, Tom Tully.

SHINE ON HARVEST MOON, musical; prod., William Jacobs; dir., David Butler; asst. dir., Jess Hibbs. Cast: Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning.

DESTINATION TOKYO, drama; prod., Jerry Wald; dir., Delmer Daves; asst. dir., Lueker. Cast: Cary Grant, John Garfield, Dane Clark, Alan Hale, John Ridgely, William Prince, Peter Whitney, Tom Tully, Ralph McCoim, Bill Kennedy, George Lloyd, Whit Bissell, William Challee, John Whitney, Warner Anderson, Bob Hutton, Warren Douglas, John Alvin, John Forsythe.

This is The Ho

PHIL SPITALNY

MAXINE

KATHRYN

Tour of Charm

EVELYN
and Her Magic Violin

VIVIAN

VIOLA

Cantor Urges Morale Scripts

Continued from page 3

that means so much time and labor saved for the building of another ship.' I know it works because I've seen it work.

Needs an Author

'I know it doesn't work when some thoughtless comedian (citing one, who shall be nameless here, however) who is a terrific performer. He kills the people, but the moment he ad libs, 'Rickenbacker hollers about you people laying down, and that there's too much absenteeism, etc.,' that's when he undoes everything. Nobody wants to be preached at. What's more, and justifiably, that kind of wrong libretto invariably fetches a crack. 'Yeh, then why aren't you at the front; at least we're here on the home-front,' and all is lost.

'This need for writing your benefit scripts is even more important when you're treating with labor and political sensitivities.

'Another thing. How about not having them pay your hotel bill and the like, when you visit a defense plant. What does it amount to? But when the executives come to pick up the tab, and they're told that Mr. Doakes has already paid for his meals, hotel, etc., it does give us actors a little more stature. We're not madcap mountebanks; we're solid citizens and I don't mind bragging that, in our own humble way, we people of the theatre, whether they're from Hollywood or Broadway or Radio City, we all do our profession proud under these circumstances.

'And if anybody's stuck on the type of script to use at a defense plant rally, let 'em ask me. I'll be glad to cue 'em.'

These home-front and 'hospital circuit' jobs are among the more vital tasks which the National Entertainment Industry Council would tackle.

Cantor will address tomorrow night's (Thurs.) final preliminary meeting of NEIC at the Hotel Astor, if a previous Polo Grounds rally permits, and give first-hand his findings, not only on the home-front but the vital need of entertaining the wounded.

Working For the Wounded

There are instances galore, which range from a medical officer's polite caution that 'our boys aren't accustomed to applauding so you won't mind if they don't,' to instances where a right song will help strike a responsive chord.

He saw one such instance with a shell-shocked case at the Lederman hospital, San Francisco, where one of our boys, back from Attu, had been standing in the corner, his face to the wall, pitifully unaware of Cantor's visit and its whyfore. Cantor did his stuff for some time, and didn't get a spark from that one soldier until he happened to go into 'Tomatoes Are Cheaper, Potatoes Are Cheaper, Now's the Time to Fall in Love.' Somehow that struck a responsive chord, through the mental haze and the fog, and the doctor said, gratefully, 'You've done just the thing we lacked here, Mr. Cantor; just the spark to bring him back. Once we achieve that link we come out winning, and the case is cured.'

'But apart from anything as unusual as that,' says Cantor, 'The wounded and hospitalized, back from the wars, should have our first consideration. I am urging that we of the theatre set up as scientifically as possible a 'hospital circuit,' just as well-knitted as the old UBO was, so that no wounded soldier or convalescing soldier, sailor or marine need ever want for diversion and laughter, to ease their idle hours while incapacitated.'

That's the thing Cantor will want to stress before NEIC at tomorrow's (Thurs.) meeting, and would like to tell the two-day conference at the Waldorf-Astoria but for his other commitments.

Other Committments

These commitments call for $480 per child which Hadassah repatriates as Rumania, Jugoslavia and some from [illegible] for Hitler to let us take these Jewish kids off his hands than to shoot 'em,' says Cantor, 'because they're too young for forced labor or concentration camps. I've pledged myself to raise funds for 5,000 such kids, and between the auspices of the Joint Distribution Committee, Youth Aliyah, Hadassah, the International Red Cross and the ever kindly Quakers we are thus able to get them out of these countries. There will never come a Jewish lad from Germany, Austria, Hungary, Poland or Italy until the Axis is destroyed, but those lands I've mentioned somehow can yield up these helpless, hapless waifs. And it takes $480 per child to transport them to Palestine.'

Cantor will also address the RKO Radio Pictures convention at the Waldorf-Astoria on Monday next (12). He is making 'Show Business,' saga of the theatre, for RKO as a package deal with himself starred and as author-producer. While east Cantor is auditioning new talent which his daughter, Marjorie, now acting as his business aide, helped round up.

Also $3,000,000 in Bonds

Baltimore, July 6.

Paying tribute to one of the most beloved men in the history of American show business, the Victory ship George M. Cohan was launched yesterday (Tuesday) at the Bethlehem-Fairfield shipyards here by Marjorie Cantor, daughter of Eddie Cantor, with the comedian and his wife, Ida, standing by.

Cantor made a brief talk paying homage to the late song-and-dance man and sang a medley of Cohan tunes. Later Cantor appeared at the opening of Baltimore's drive to sell $3,000,000 in War Bonds, and himself purchased five $1,000 bonds—one each for his daughters. ZaSu Pitts, currently appearing here in 'Her First Murder,' was also in the ship launching and bond drive inaugural party.

Cohan Victory ship was the 161st launched at the local Bethlehem yard.

Show Biz Service Flag

Continued from page 3

endorsed by the continuations committee which met again last Thursday night (1) to further the Conference Board setup, will replace the original ceremony scheduled as a morning event to open the powwows. The sessions, at which will be represented all branches of stage, screen, radio and music with its allied craft unions, will take place in the Waldorf-Astoria hotel.

NEIC Plans All Set

As outlined at Thursday's meeting, top governmental execs will be on hand to address the NEIC delegates at the opening-day luncheon and afternoon session; to set forth the manner in which show business can make its best contribution. Based on these statements of needs, an all-important coordinating committee which will be set up to act as a clearing house and in an advisory capacity, will sift the recommendations and channel them into the 61 organizations that will be represented on the Conference Board. Thus show biz, with an over-all knowledge of the morale problems that confront the nation, will set to work, each organization working as an autonomous setup, with NEIC's Conference Board and its coordinating committee acting only in an advisory capacity.

Stemming from the projected ideas, the entertainment industry will be ready to branch out anew into various phases of activity on the industrial and civilian home-front, contribute toward enlarging the scope of USO-Camp Shows, American Theatre Wing and other war activities committees. It's re-emphasized that the Conference Board will hold no dictatorial reins, that any of the allied organizations will be at liberty to withdraw if it so desires.

Reports were received at Thursday's session from the organizations committee headed by Philip Loeb and read in his absence by George Heller; the speakers' committee, headed by Leonard Callahan; the public relations committee, headed by Abel Green and read by Anita Grannis; and the credentials committee, headed by James A. Reilly.

More Pledges

Additional pledges and designation of delegates to the Conference Board were received at the session, bringing the total thus far to 34. The remainder are expected within the next few days. List of delegates thus far to the Conference Board, follows: National Assn. of Broadcasters, Neville Miller; SESAC, Leonard Callahan; Dramatists Guild, Elmer Rice; Songwriters' Protective Assn., E. C. Mills; United Scenic Artists, Howard Bay; USO-Camp Shows, Abe Lastfogel; Theatrical Wardrobe Attendants Union, Augusta Ocker; Variety Clubs of America, John H. Harris; Hollywood Writers' Mobilization, Robert Rossen, with Milton Merlin as eastern delegate; Amusement Trade Press, Abel Green of 'Variety.'

Assn. Theatrical Agents and Managers, Milton Wintraub; Treasurers & Ticket Sellers, Morrie Seamen; Associated Actors & Artistes, Paul Dullzell; Broadcast Music, Inc., N. E. Thompkins; Amer. Guild of Variety Artists, Matt Shelvey; Screen Publicists Guild, Jonas Rosenfield, Jr.; Theatrical Protective Union No. 1, Solly Pernick; Amer. Fed. of Radio Artists, Emily Holt; National Theatre Conference, Barclay Leathem; Actors Equity, Bert Lytell; Motion Picture Theatre Owners of America, Ed Kuykendall; American Theatre Wing, Kermit Bloomgarden; Ind. Theatre Owners of America, Harry Brandt; Academy of Motion Picture Arts and Sciences, Walter Wanger; Radio Writers Guild, not named yet; Society of Independent Motion Picture Producers, Lloyd Wright; United Th. War Activities Committee, James Sauter; Allied States Assn. of M. P. Exhibitors, not named yet; Screen Actors Guild, Kenneth Thomson; Hollywood Victory Committee, Kenneth Thomson; Screen Writers Guild, Lillian Hellman; Artists Managers Guild, Adrian McCalman; Chorus Equity, Ruth Richmond; Authors League, not named yet.

Camerons' Divorce

Continued from page 3

brought in the second actress' name, that of Betty Grable, but only in an effort to support his charge of jealousy, etc. He testified that he sat between Miss Grable and Miss Knight at a dinner party one evening and that June pinched him under the table every time he even spoke to Betty. Finally, he said, he persuaded Miss Grable to seize his wife's hand under the table in the hope 'that it would cure her of jealousy.'

The Knight version of this under-table pinching incident in Hollywood was slightly different.

'My husband was giving a New Year's Eve party for the Coogans because Jackie was having trouble with his family and his money,' she said. 'Arthur (Cameron) was sitting between Miss Grable and me. She was wearing a very low cut dress.'

'And did it fit her well?' Mrs. Cameron was asked by another of her attorneys, Jimmy Allred, former governor of Texas.

'Yes, it was a nice fitting dress,' June admitted. 'Mr. Cameron had turned his back to me and was talking to Miss Grable about their (the Coogan's) private business. It was rude, so I pulled his arm and told him to stop it. He turned around again and was very close to Miss Grable and I pulled him arm again. He still didn't turn around, so I pinched him.'

'Did Miss Grable know that you pinched him?' Governor Allred asked.

'I think she knew I pinched him,' replied the former star of Hollywood and Broadway.

In Hollywood, however, Miss Grable (now Mrs. Harry James) denied any knowledge of the incident. She said she didn't know Cameron and had never attended any such party.

In any case, the testimony went on as the Camerons offered verbal support for their respective cases until Miss Knight broke down under cross-examination and the court granted a continuance to next week so that she might regain her composure.

In the course of her testimony Miss Knight asserted that her marriage to Cameron cost her the Broadway show role that made Mary Martin famous. She told how they met in a Galveston night club and how Cameron conducted a whirlwind courtship from New Orleans to California and back. After the Beverly Hills ceremony, she said, they took a wedding trip that ended in New York, where she had already promised to do the stage job, but that Cameron objected when he learned that she had to kiss an actor in the musical. He started packing to leave, she said.

'I was his wife and I didn't want to stay there alone, so I went with him,' she said. 'The part I had was played by Mary Martin and she was made famous by a song in the show, 'My Heart Belongs to Daddy.'

Details of their marital life were bared through the long days of testimony, with each practically tossing the book at the other. The hearing is on Cameron's suit for divorce, with Miss Knight's cross-complaint scheduled to be heard after his suit is completed. She is asking permanent alimony and a slice of the Cameron estate which includes extensive oil holdings and a cash bank balance of $114,721.46, according to his own listing of assets in court.

READE SAYS HIS BIZ NOT TOO BADLY HIT

Business has been affected by gas rationing and other wartime conditions in only a couple resort spots in which he operates, but not to any appreciable extent, while as an offset it remains strong generally over the circuit, according to Walter Reade, who has a chain of nearly 50 theatres in New Jersey and upstate New York.

Ill for some time, and coming into his N. Y. office only two days a week, Reade, in association with RKO, has acquired the Highland Park at New Brunswisk, N. J., which brings the total in which he and RKO are partners to five in that town. He and RKO have seven houses in the Trenton area. Price reported to have been paid for the New Brunswick addition is $170,000. It was formerly owned by Joe Stern, originally a part of the old Stanley Co. of America. Reade stated that about $50,000 will be spent putting the theatre into condition, with reopening slated for this coming Christmas.

Reade spent the entire winter in Florida for his health, and since then has spent the major portion of his time at his estate in Deal, N. J. His weight is down to 135 pounds.

S. F. Cuts Film-Cutting

San Francisco, July 6.

Fire department ordered Frisco's two newsreel theatres, Telenews and Newsreel, to cease cutting and editing film on the premises, resulting in the opening by the two houses of separate studios. Fire department order was an outgrowth of a result blaze at the Telenews.

Studios will also handle the cutting, editing and screening of film for Telenews and Newsreel theatres in transbay Oakland, operated by same management.

New York Theatres

11th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

2nd WEEK
George Raft - Sydney Greenstreet
In Warner's Hit
"BACKGROUND TO DANGER"
in Person
HAL McINTYRE and Orch.
EXTRA ATTRACTION - SPECIAL
3 STOOGES - GEORGE TOBIAS
Also: The Imaginators - 3 Kings
STRAND—B'way & 47th St.
Air Conditioned

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Exciting — A Hit!" —Mantle, News.
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Sat. & Mon.
Both Productions Staged by HASSARD SHORT

BEST FOOT FORWARD
in Technicolor
M-G-M Musical
Starring Lucille BALL
Harry JAMES and his music makers
Cool ASTOR Broadway & 45th St.
POPULAR PRICES CONTINUOUS FROM 10 A.M.

BETTY GRABLE
GEORGE MONTGOMERY • CESAR ROMERO
"CONEY ISLAND"
A 20th CENTURY-FOX PICTURE in TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS
ROXY 7th AVE. 50th ST.

RADIO CITY MUSIC HALL
THE YOUNGEST PROFESSION
A New March of Time Thurs.
Spectacular Stage Productions

RADIO CITY MUSIC HALL
HELD OVER 2nd WEEK
"INVASION"
20th Century-Fox
The Loveliest MARCH OF TIME

On Screen
"STAGE DOOR CANTEEN"
with 48 Stars 6 Bands
Capitol
BROADWAY AT 51st STREET
In Person
Phil SPITALNY
and His All Girl Orchestra

"DIXIE"
BING CROSBY
DOROTHY LAMOUR
A Paramount Picture
★ IN PERSON ★
ANDREW SISTERS
★ Tim Herbert Mitchell Ayres ★
And His Orchestra
Cool PARAMOUNT Times Square

LOEW'S State TIMES SQ.
Thurs., July 8
ON SCREEN
Jean Arthur
Joel McCrea
"The More the Merrier"
IN PERSON
Virginia Weidler
Star of "BEST FOOT FORWARD"

"A national institution."—Coleman, Mirror
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474. Evgs. Incl. Sun. 8:40. Mats. Wed. & Sat., 2:40. Sun. at 3. No Monday Perf. Mail Orders Filled.

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
Humphrey BOGART • Raymond MASSEY
"Action in North Atlantic"
—and—
Jimmy ROGERS • Noah BEERY JR.
"PRAIRIE CHICKENS"

WRITER AVAILABLE

IRVING ELMAN, author of "THE FIRST MILLION," produced — very briefly — on Broadway this season by Jimmy Elliott, has just completed a slightly longer run with the U.S. Army and is now open to other offers. Apart from a slightly elevated blood pressure—too high for the Army, but just right for Hollywood—he is practically as good as new and guaranteed to give satisfaction. Free, white, 28—and 4F. Also writes well. Good dialogue a specialty. Address all offers care of Dramatists' Guild, 6 E. 39th St., New York, N. Y.

GEORGE SANDERS · MARGUERITE CHAPMAN

ONSLOW STEVENS · GALE SONDERGAARD

Screen Play by Horace McCoy and Michael Hogan · Directed by ALFRED E. GREEN
Produced by SAMUEL BISCHOFF · A COLUMBIA PICTURE

Fly Charges Cox Is Tool of Radio 'Monopoly'; Hearings Get Underway

Washington, July 6.

Rep. Eugene E. Cox, chairman of the Cox Committee investigating FCC, was charged Sunday night (4) by FCC chairman James L. Fly with aiding commercial radio interests to impose monopolistic control upon the nations' radio waves. In a fire-breathing statement, Fly charged that the Cox committee is geared to create 'actual and coercive surveillance of the nation's most significant mechanism of free speech.'

He asserted that 'Cox's Wall Street mouthpiece' (presumably Eugene L. Garey, general counsel for the committee) is trying to destroy 'the highly valuable war work of the Commission.' In this war work, Fly included:

'Activity which has made it literally impossible for a single enemy transmitter in this country to communicate with our enemies abroad.

'Invaluable aid in closing out the espionage stations of Central and South America.

'FCC-operated schools to instruct men in the armed forces and of our neighbor countries in the art of direction finding.

'An organization which collects, translates, analyzes and reports to 200 Government offices the radio propaganda of the world at war.'

Fly charged the Cox Committee with 'badgering Commission employees and other witnesses;' with 'circularizing radio stations for complaints to stir up destructive criticism of the Commission,' and with 'widespread efforts by stirring up vicious rumors and gossip to destroy the reputation and standing of the Commission, its individual commissioners and staff members.'

Reminding that Cox was formerly a strong defender of FCC against the radio industry, Fly continued: 'Some time thereafter it became the unfortunate duty of the Commission to report to the Attorney General that Rep. Cox had procured a $2,500 fee for representing a successful applicant for a broadcast station license.' The investigation of FCC by Cox was an outgrowth of that, Fly alleged.

'Cox,' said Fly, 'immediately joined forces with the radio monopoly and Wall Street interests on the one hand, and the military on the other, all moving in for the kill. The aim has obviously been to wreck the Commission, the only agency representing the public in this important field.'

Cox Answers Fly

Congressman Cox answered Fly's blast Monday afternoon (5) against his committee by playing up Fly's attack upon the Army and Navy.

'The fathers and mothers of the boys fighting this war,' Cox re-

(Continued on page 40)

Not So Hush-Hush

Washington, July 6.

Reports here are that certain Army and Navy documents and other information disclosed at last Friday's (2) hearing of the Cox Committee were classified as 'secret' by the armed forces at the time they were being read in public hearing. It is also reported that one of the members of the U. S. Chiefs of Staff went to the Office of Censorship Friday morning in an effort to prevent printing of some of the secret material by newspapers.

If this is true, all members of the Cox Committee are technically in violation of the Espionage Act and would be liable to prison sentence.

Confessions of an Optimist

By

NORMAN CORWIN

Especially Written for the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

Philly Orch On CBS Would Nick Buyer 17½-20G

A prospective sponsor for the Philadelphia orchestra, signed to a three-year contract by CBS last week, must be prepared to shell out from $17,500 to $20,000 a week, according to web sales department estimates. To begin with, the Saturday 1-2 p.m. slot on a 52-week basis fetches $8,400 net weekly. And the orchestra itself would cost $9,000 to $11,000, depending upon the use of guest talent and other extras. These estimates are rough, as the sales staff is still working out marketing details for this symphonic hour, which starts Oct. 2.

In contrast are the costs for the N. Y. Philharmonic, which has been sponsored since May 23 by the U. S. Rubber Co. The time bill for the Sunday 3-4:30 stretch is approximately $20,000, while the talent total is nearly $10,000. General Motors, which will start sponsoring the NBC Symphony orchestra Aug. 1, is reported to have obtained that package for about $15,000 a week, or a flat sum of $785,000 for the year. This includes both the time (Sundays, 5-6 p.m.) and the orchestra.

Although CBS will be limited to day rates, the company feels that the saleability of the program is increased by virtue of its early afternoon position. The Philadelphia orchestra will lead off the Saturday afternoon longhair procession, which is dominated in season by the 2 p.m. three to four-hour Metropolitan Opera session on the Blue.

RALSTON'S NET RETURN TO BE DAYTIME SHOW

If Ralston returns to a network niche this summer or fall, that niche will be of daytime alignment.

The Gardner agency, which handles the cereal account, has a couple shows available for recommendation, but it's deferring any move in that direction until it finds what it considers a good network time.

West to Oversee 'H'wood Theatre of Air' for B-S-H

James West, an assistant to Bill Ramsey, radio director of Procter & Gamble, has resigned to join the Blackett-Sample-Hummert agency, Chicago, effective Aug. 1.

He will be sent to the Coast to supervise 'Hollywood Theatre of the Air,' which the agency handles for P. & G.

Compton Also Supplies Vitamins—the Hard Way

The Compton agency, like some of the other advertising firms in New York, is now supplying its employees with free daily vitamins. But whereas the other agencies give the vitamins in capsule form, Compton pays a physician to visit the office and supply the vitamins by injection, to both male and femme employees.

The injections are given in the gluteus maximus. In everyday language, that's the posterior.

P&G DECISION THIS WK. ON FEM. GABBER

Procter & Gamble will probably decide late this week or early next on the talent and network spot for its contemplated femme news commentary series. John McMillin and Storrs Haynes, of the Compton agency, go to Cincinnati this week to huddle with the client executives on the matter. Both NBC and CBS are angling for the business, which may or may not involve the purchase of addition time by the soap firm.

Among those being considered for the commentator assignment is Bernardine Flynn, who plays Sade in the 'Vic and Sade' serial for P. & G. Some of the others under consideration are Jane Cowl, Elsa Maxwell, Irene Beasley and Elizabeth Bemis.

Premieres

(July 7-18)

July 7

'Flash Gun Casey,' dramatizations; 11:30-12 p.m., Wednesday; WABC-CBS; sustaining.

July 8

'Music in the Air,' from training centers; 8:30-9 p.m., Thursday; WEAF-NBC; sustaining.

'Blind Date,' variety, with Arlene Francis; 8-8:30 p.m., Thursday; WEAF-NBC; Maxwell House; Benton & Bowles agency.

'Eyes of the Air Force,' documentary; 10:45-11 p.m., Thursday; WABC-CBS; sustaining.

'Variety Show'; 10:30-11 p.m., Thursday; WEAF-NBC; sustaining.

'Music at War,' educational; 11:30-12 p.m., Thursday, WEAF-NBC; sustaining.

'That's Life, with Fred Brady,' variety; 7:30-8 p.m., Thursday, WEAF-NBC; Lever Bros.; Rauthrauff & Ryan agency.

'Hello,' variety; 10:30-10:45 p.m., Thursday; WEAF-NBC; sustaining.

July 10

'Perpetual Emotion,' comedy; with Binnie Barnes and Otto Kruger; 7:30-8 p.m., Saturday; WEAF-NBC; sustaining.

'I Sustain With Wings,' presented in association with U. S. Army Air Forces technical training command, with Capt. Glenn Miller, Corp. Tony Martin and Corp. Broderick Crawford on initial broadcast; 2:05-2:30 p. m., Saturdays; WABC-CBS; sustaining.

July 11

'Pacific Story,' educational; with Owen Lattimore; 11:30-12 p.m., Sunday; WEAF-NBC; sustaining.

July 17

'It's Maritime,' music and guest names, with Madeleine Carroll on premiere program, in association with U. S. Maritime Service; 5-5:30 p. m., Saturdays; WABC-CBS; sustaining.

July 18

Bob Crosby, variety; 10:30-11 p.m., Sunday; WEAF-NBC; J. P. Lorillard Co.; Thompson agency.

Carolina Station Fosters 'Go-to-Church' Drive To Offset Racialism

Charlotte, July 6.

WBT has gathered strong local newspaper and civic administrative support for its use of its 'Community Crusaders' program to help solve the racial problem on the home front. Through this series, which is conducted by Dr. J. S. Nathaniel Tross, Negro teacher-minister, the station is sponsoring a 'go to church' campaign. The program is offering an award of $100 in cash to the Negro church in the community showing the highest percentage of increase in membership during July. Other prizes include 100 Bibles, plus dishes and silverware for church recreation and social rooms.

A. D. Willard, Jr., and Charles H. Crutchfield, general manager and program manager, respectively, of WBT, declared that they had been prompted to launch the movement by the thought that it could serve to channel the emotions of what they describe as a highly emotional people, and to counteract race-prejudice rumors and falsely-inspired notions of Negro ill-treatment.

Tied up with WBT's move is a Negro 'go to Sunday school campaign' with a view to minimizing juvenile delinquency among Negro children.

No CBS Decision As Yet on Bill Lewis

William S. Paley, CBS prexy, stated yesterday (Tuesday) that no decision had as yet been made on the return of William H. Lewis to his post of director of broadcasts.

Lewis recently resigned from the Office of War Information, where he held the title of assistant director.

Tillson Joins Agcy.

Portland, Ore., July 6.

Ken Tillson, continuity chief of KGW-KEX, has joined MacWilkins, Cole & Weber agency.

He will be director of the agency's radio activities, handling several large local accounts.

Cox Probe of FCC Shows Symptoms Of a Good, Old-Fashioned Smear

Washington, July 6.

The long-delayed first public hearing of the Cox Investigating Committee got underway here Friday (2) with a hurling of charges against the FCC, which make Benedict Arnold seem pure by contrast; disclosure that the War and Navy Departments want to take over the radio intelligence activities of FCC; and a threat to call the cops when an FCC spokesman opened his mouth.

Edgene L. Garey, Cox Committee general counsel, disclosed the work of his months of undercover investigation and star chamber hearings when he listed 24 official charges against the Communications Commission and also asserted as 'facts, substantially established' that FCC policies were partly responsible for the disaster at Pearl Harbor, and that the FCC has 'embarrassed' various Army and Navy operations in connection with the conduct of the war.

Garey offered no proof for any of these stiff charges and, indeed, prepared a retreat against any backfiring by hollering that the Army and Navy 'have been silenced and gagged.'

Despite the frequent protestations of Garey and Congressman Eugene E. Cox, Georgia Democrat, who heads the committee, that the investigation is to be fair and factual, observers here saw nothing in the initial open session to indicate anything but an old-fashioned congressional smear party. It was pointed out that, following the usual tactics in such investigations, Garey hogged the whole first day in order to grab the headlines.

Only one thing failed to go according to plan. Charles Denny, general counsel for FCC, made several efforts to get a word in edgewise. Chairman Cox flared up and declared:

'Counsel for the FCC ought to know enough of procedure not to impudently inject himself into the proceedings. Take your seat. If you do not take your seat, we shall send for the police to have you ejected.'

Following the conclusion of the hearing, Denny explained to reporters that he was merely trying to explain that Robert Leigh, director of the Foreign Broadcast Service of FCC, was going to London this week on urgent government business and would not be available to testify on Friday (9), when the committee holds its second hearing.

Radio Observers

Radio industry was well represented at the first session, with observers from the National Assn. of Broadcasters and several of the networks. General impression here is that the industry is not too happy over the Cox Committee or its methods, but considers the investigation a necessary preliminary to legislative action in the fall to amend the Federal Communications Act and curb the commission's powers.

The Garey assertion that the Army and Navy were being gagged in the case was made because of failure of witnesses from both services to appear. Whether or not he expected them to show, Garey had called for 27 high Army and Navy officials, headed by the Secretaries of War and Navy to come and testify. The officials were generally those who had to do with radio and intelligence activities.

Rep. Warren Magnussen, Washington Democrat, a member of the committee, questioned Garey's 'silenced and gagged' statement, and asserted he would rather determine the facts for himself than have the attorney do it for him. Chairman Cox said he had been informed by 'high official sources' that the officers had not been given official consent to appear.

Magnussen pointed out that Garey's letters to Secretaries Knox and Stimson had been sent on June 25 and that 'answering the questions and even locating the officers' would take time. Cox closed the discussion by announcing: 'One fact is evident. They are not here.'

Most important splash made by the Cox committee was the disclosure of letters from the Joint Chiefs of Staff and from the Secretaries of War and Navy, calling for a switch of FCC foreign intelligence service to the uniformed forces. The letters were written in February, an indication that President Roosevelt did not agree with them, since he has never done anything about the recommendation.

'Radio intelligence activities of the FCC,' wrote the Chiefs of Staff, 'tend to be less and less useful as the art progresses. Because of the essential differences between military and FCC standards and methods, it has not been possible to integrate their information, with the result that the attempted duplication by the FCC of work that is being more effectively done by the military has in fact endangered the effectiveness and security of military radio intelligence.' The Chiefs of Staff recommended that the radio intelligence personnel and equipment of FCC be turned over to the Army.

Although the Joint Chiefs wanted the FCC personnel, some to go into uniform and some to continue as civilian employees, Garey stated as a fact in his letter to the Secretaries of War and Navy 'the radio intelligence division of FCC is not qualified either from the standpoint of equipment or personnel to do other than local monitoring' and explained that he would like to obtain proof of the 'fact' from Army and Navy officials asked to appear.

Garey said he had 25 'substantially established' facts which he wished confirmed by Army and Navy witnesses.

Cite Colorado Station For Allaying Public Fear In Munitions Train Blast

Washington, July 6.

Station KFXJ, of Grand Junction, Colorado, played an important part in reassuring residents of that community following the explosion of two carloads of munitions there on June 28, National Association of Broadcasters reports.

Rex Howell, station manager, contacted military authorities and obtained permission to broadcast the true story of what had happened to the panicky residents, roused by the explosions in the early morning hours and fearing that their town was being bombed.

Repeated explanations and bulletins were broadcast, urging the people to remain under shelter and not telephone unnecessarily. Within a few moments of the first broadcasts, telephone calls dropped 75%, according to the telephone company reports from Grand Junction. Howell and his station have been publicly cited for outstanding public service.

HILDEGARDE TO STICK ON AIR FOR RALEIGH

Hildegarde, regardless of Red Skelton's army status, has been renewed by Brown & Williamson Tobacco (Raleigh cigarets) with her 'Beat the Band' show. Now occupying the summer-replacement spot on NBC for Skelton, she was given another 13 weeks after her second broadcast. If Skelton isn't inducted, the chanteuse will be assigned another spot on the air.

Hildegarde, who just closed at the Hotel Plaza's Persian Room, N. Y., opens tomorrow (Thurs.) at the Copley-Plaza, Boston. She returns to the Plaza on a new $2,000-a-week deal starting Sept. 17.

Irna Phillips Continuing Three Daytime Serials

Irna Phillips, who joins the Coast office of the J. Walter Thompson agency Oct. 1, will continue to supervise her three daytime serials from there. She will take her two writers, Janet Huckins and Virginia Thacker, to the Coast with her, and the three of them will continue to author the programs, all of which originate in Chicago.

The three serials which the authoress-producer will supervise from the Coast are 'Road of Life,' for Procter & Gamble, through the Compton agency, and 'Lonely Women' and 'Guiding Light,' both for General Mills, through the Knox Reeves agency. All are on NBC.

Flippen Vice O'Keefe

Jay C. Flippen is replacing Walter O'Keefe on Molle's 'Battle of the Sexes' quiz (NBC) July 27.

O'Keefe will have been on the series a year.

TRAVEL CURBS CLIP GUESTS

Ford, Up to Its Ears in Musical Ideas, Drops 'Em All; Sticking to News Form

The Ford Motor Co. has decided not to go in for music on the Blue Network and, instead, retain its present news format. Effective Sunday (11), Roy Porter will replace Earl Godwin as chief commentator for the series. Porter has been filling in for Godwin over the weekends. The new contract calls for seven periods a week (8-8:15 p.m.) and an extension of the series' hookup to the complete Blue Network.

The Ford higher-ups had, during the past three weeks, been talking about adopting a musical policy, with Paul Whiteman doing three quarter-hours a week, and two half-hours a week being devoted to a concert program (Sunday night) and a plant orchestra emanating from Dearborn Saturday nights. The Ford officials found themselves so involved in these and other musical ideas that it was suddenly decided to drop all thoughts of a change for the summer and stick to news.

Because of the switch in Ford plans, Adam Hats will have to spot Dale Carnegie in the Tuesday 8:15-8:30 slot. Adam previously contracted for the Tuesday 8-8:15 p.m. niche. Trimount Clothes was to have the Thursday 8-8:15 loop for Dorothy Thompson in the fall, but the account has now agreed to accept Sunday 7:15-7:30 p.m.

The Blue is now sold out completely Sunday nights.

OWI Domestic Bureau Slash Cancels 15-Min. 'Victory Parade' Series

Washington, July 6.

Whittling down of domestic OWI appropriations brought forth an announcement today (Tuesday) by Donald D. Stauffer, chief of the Domestic Radio Bureau, OWI, that the 'Victory Parade' 15-minute transcriptions have been cancelled due to the budget limitations authorized by Congress.

'Victory Parade' was to have taken the place of the 'Uncle Sam' series and was to have featured stars, talent and format of top media programs. OWI, the statement pointed out, had already secured the enthusiastic approval of the major advertising agencies and sponsors concerned.

Stauffer announced that the transcribed spot announcements sent to local stations covering war information needs would be continued. However, he pointed out, the only program transcriptions to be made in the future will be those covering particular regional problems, etc., and will be sent to stations as the need arises.

N. Y., Hollywood Unaffected

The New York and Hollywood offices of the Office of War Information's domestic radio division will not be affected by the Congressional slash of the OWI's operating funds. It is only the OWI's field offices that are due to fold as the result of the politico action. Pete Barnum and Nat Wolfe, of the N. Y. and Hollywood offices, respectively, rate as deputy chiefs to Don Stauffer, head of the OWI's domestic radio setup, and that takes their setups out of the classification of branch offices.

These two officers also operate independently of other OWI branches.

SUNKIST DROPS SHOW; AGENCIES PITCHING

Hollywood, July 6.

Sunkist is detaching its sponsorship of Fred Runyon's family series, 'Today at the Duncans,' early in August and the pitch is on by other agencies to ease the account away from Foote, Cone & Belding. It has been almost an annual affair, that of slanting a show Sunkist-wise, but F.C.&B. has always come up with something to hold the business.

Understood J. Walter Thompson is on the rail and driving hard for the orange and lemon account, but so far no word from the judges stand.

Guest-Shot at Sundown

By

GEORGE JESSEL

in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

Elgin Buys 'Gun' In New CBS Spot

Elgin Watch has accepted the Saturday 7-7:30 p.m. period on CBS for 'The Man Behind the Gun' when the account resumes its sponsorship of that series in September. Elgin several weeks ago offered the network an order for what had been the show's Sunday 10:30-11 p.m. stand, but it was turned down.

The Sunday segment will be occupied in the fall by General Foods' 'The Thin Man.'

Fagan Parallels Erikson On CBS Exec Chart

There will be a slight change in 'protocol' in CBS' sales department when Leonard F. Erikson moves into the home office tomorrow (Thursday) as sales manager. While Erikson will be No. 2 man to William C. Gittinger, v.p. in charge of sales, William F. Fagan, as administrative manager of the department, will, on the executive chart, occupy a parallel position.

The department will continue to have two assistant sales managers, John J. Karol and Allen Marsh.

PIX NAMES STICK CLOSE TO H'WOOD

The radio guest talent situation in New York, long a difficult one, is growing steadily worse. Various expedients are being used to meet the situation, but none is really satisfactory.

Chief complication at present is the increasing difficulty of travel. Wit. the supply of names concentrated mostly on the Coast, the transportation curb is growing extremely serious. Many of the stars who formerly vacationed in New York, and were available for guest dates while east, now remain in Hollywood between pictures.

Even when film names come east it is frequently to make Camp Show appearances, which leaves them little time or energy for guest radio dates. Others now limit their outside activity more than formerly and are thus not interested in radio. These various difficulties have more than offset the lifting of the Government's ceiling on incomes. For a time the cancellation of that curb eased the guest name problem considerably.

Principal methods being used to solve the shortage of guest talent are the use of more names from legit and radio itself, and more thorough coverage of the available picture talent in the east. Both these moves are only partly effective, at best.

The supply of legit names that command a listener audience and also can give a good air performance is strictly limited. However, one of the best ways to capitalize on available talent, from both films and legit, is to use the most suitable script material for them. That not only makes the talent itself appear to best advantage, but also tends to increase their willingness to accept guest dates.

At present, the principal programs using guest talent in the east are 'Cavalcade of America,' 'Stage Door Canteen,' 'Manhattan at Midnight,' Philip Morris 'Playhouse,' Armstrong 'Theatre of Today,' Andre Kostelanetz, Bell Telephone, 'Broadway Band Box,' 'Information, Please' and 'Radio Reader's Digest.'

Yascha Frank Tops Radio Production at Weintraub's

Yascha Frank has been named executive radio producer of the William H. Weintraub agency.

The post had been previously held by Frank Chase.

WOKO's License Renewal Looks Dubious as Result of Pickard's Hidden Ownership of 24% Stock

Servicemen-Actors on the Downbeat

By

CARROLL CARROLL

Analyzes the probabilities of a marked recession in the use of uniformed men by programs in 1943-44

in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

Special Edition to Be Published July 14

M-G Plans 15-Min. Show on Mutual

Metro is talking to Mutual through the Donahue & Coe agency about the placement of a 15-minute program.

The film company sponsored Victor Borge in a daily five-minute stint on the Blue Network up to last Friday (2).

Schutter Buys Coronet Dramatics on CBS

Chicago, July 6.

A new dramatic show will originate from the WBBM studios starting Sunday, July 11, at 12:45 p.m. CWT, to go over the Columbia Network and WLW, Cincinnati. Scripts will be dramatizations taken from stories appearing in Coronet Magazine.

Schutter Candy Co. is sponsoring for Bit O'Honey and Old Nick candy bars, and account is being handled through the Schwimmer & Scott office here.

Washington, July 6.

The chances of WOKO, Albany, N. Y., getting a renewal of its license appeared slim today (Tuesday) following four days of hearing, in which it was established that for more than a decade the station management falsely listed with the Federal Communications Commission the holder of 24% of its stock. Deeply involved in the case as the alleged authentic stockholder is Sam Pickard, former member of the old Federal Radio Commission and ex-CBS v.p. in charge of station relations.

Also involved as an innocent bystander is CBS itself, but the FCC emphasizes that it considers the network clean as a whistle in the matter. The story which developed from the hearings, which will be continued on July 22, is as follows:

Back in 1931, Pickard went on a tour to sign up new affiliates for CBS. He visited WOKO, then located in Poughkeepsie, and owned by Harold E. Smith and Raymond M. Curtis. Pickard landed the station, induced it to move to Albany and arranged for CBS engineers to help out. There were some other aspects of the deal, in which, Smith testified, Pickard emerged with 24% of the station's stock. Smith and Curtis received 51% and the Albany Press Co. the remaining 25%. From that day to this, Pickard was never listed as a stockholder. Instead the stock was listed in the name of R. K. Phelps, U. S. assistant district attorney in Kansas City, and a brother of Mrs. Pickard. Dividend checks were endorsed to her account.

As Smith told his story on the stand Thursday (1) and again Monday (5), Pickard arranged to have 140 shares of stock issued to him and 100 to Lawrence Lowman, another

(Continued on page 36)

Camel Moving Hawk To Fri. Night on CBS Pending A&C's Return

Camel has shelved the 'Caravan' label and is turning over its Friday night spot on CBS to the Bob Hawk 'Thanks to the Yanks' series. The account, however, will retain the CBS Saturday evening period which Hawk is leaving.

Hawk would go back to Saturday nights should the services of Abbott and Costello again become available to Camel in the fall. A & C would broadcast Friday nights and Jimmy Durante and Gary Moore would go on occupying their present Thursday night half-hour on NBC, according to present plans.

FITCH'S 2D BANDWAGON ON BLUE SUNDAY NIGHT

Chicago, July 6.

The F. W. Fitch Co. will have a second 'Bandwagon' on the air this fall. The account has given the Blue Network an order for the Wednesday, 9-9:30 p.m., stretch for such a show, starting Sept. 8. The full network will be required.

Fitch for the past seven years has underwritten a dance band formula on NBC Sunday nights. The midweek inning will also be on a package basis.

F.C.&B., Morris Agency In Employee Switch

Mitchell Benson has resigned from the Foote, Cone & Belding agency to join the radio department of the William Morris office. He was formerly with the Maxon agency and station WOR, New York.

Meanwhile, Jane Scott has resigned from the Morris office to join the radio department of F. C. & B. She will work on American tobacco shows.

LAST CALL!!

VARIETY

Radio Talent

REVIEW AND PREVIEW

1943-44 Radio Season

Special Edition

OUT NEXT WEEK

July 14

JAMES MELTON
With Joan Roberts, Al Goodman, Chorus (12), James Wallington
Writer: Don Johnson
Director: Jack Wyatt
Songs, Orchestra
TEXACO
Sunday, 9:30 p.m.; 30 Mins.
WABC-CBS, New York
(Buchanan)

Even if Fred Allen should elect not to return in the fall and, instead, extend his vacation into the winter months, Texaco could go on exercising its Sunday evening CBS franchise with no lessening of its radio pride. The musical package trundled into the Allen spot last weekend (4) won't gather the master wit's rating, but, over the ensuing weeks it will esconce itself in the minds of a goodly percentage of listeners as one of the brightest and most delightful examples of its genre on the networks. The program is expertly compounded and exudes an air of up-to-the-minute radio. In any event, it ranks many notches above what has come to be accepted as time-holder quality.

James Melton, who not so long ago made the passage from radio to the Metropolitan Opera, returns to a regular network niche with augmented aplomb at giving with song and deftness in projecting in speaking personality. Sharing the spotlight with him is Joan Roberts, who skyrocketed into legit stardom via her performance in the current Broadway musical, 'Oklahoma.' Miss Roberts' superior talents for interpreting a romantic ditty come through the loudspeaker as effectively as they do on the stage. She's a mike natural. Her head tones leave nothing wanting in the way of clearness, and her flair for selling a lyric is likewise no wit unimpeded by this medium. It would be to the series' advantage if, after Miss Roberts has become somewhat at home at the mike, more lines were assigned her. The youngster packs a million-dollar personality on the stage and there's no reason why a substantial portion shouldn't be able to make itself felt over the air.

The opening program's repertoire was suavely integrated. For her radio debut, Miss Roberts did 'People Will Say We're in Love' (from 'Oklahoma') and 'It Can't Be Wrong,' and they were darbs. Melton, who is an ingratiating m.c., struck it vocally rich with 'Song of Songs' and his leadership of the chorus in 'I've Got Plenty of Nothing.' A medley of war songs served as the finale, and the choice was not only fitting but sock entertainment.

Al Goodman's orchestral direction proved, as usual, a prime ingredient in the broth. The program's fine timing and sweep reflected both good production and a baton with plenty of savvy. *Odec.*

FITCH BANDWAGON
With Freddy Martin Orch, Tom Reddy, Alex Dreier, Jimmy McHugh
30 Mins.; Sunday, 7:30 p.m.
F. W. FITCH CO.
WEAF-NBC, N. Y.
(L. W. Ramsey)

The summer replacement show for Fitch is a decided improvement over the formula of presenting a different band each week under Toby Reed's m.c.'ing, which prevails the rest of the year. Steered by Tom Reddy, formerly of WHO, Des Moines, and provided with a more listenable script, the initial show Sunday (4) proved to be a very acceptable and interesting program.

Freddy Martin's orchestra, and a changing series of songwriters responsible for hit tunes, will occupy the period for 13 weeks. Jimmy McHugh, one of the most successful of the melody-millers, was the opening guest and between his adept handling of lines and Martin's performance of tunes he has authored, the start was auspicious. There were a few weaknesses in the script, but they were minor in comparison to the usual Fitch writing. Reddy's probing into McHugh's history and the source of his inspirations for tunes was well handled.

Perhaps the one fault of this program was the way the tunes authored over the years by McHugh were done. There was a tendency to cram too many of them into a medley, thereby destroying the value of the bit as a whole. People, particularly those in hinterland areas, like old tunes (and McHugh is responsible for many of the best) and to skip through only eight bars or so of a song is a mistake. It would have been much better to orally recount most of his achievements and play two or three of the best all the way through.

Martin's performance of the songs was fine. His band is an ideal selection for this show, since it's style is flexible enough to handle all types of melodies. It used choral arrangements frequently on McHugh's material and the effect was good. Particularly impressive was the interpretation of a new McHugh number, 'Say a Prayer for the Boys Over There.'

Alex Dreier, news commentator, cuts in from Chicago (show emanates from California) for the final five minutes. His delivery of latest news events is clear and well-spoken. *Wood.*

'ADVENTURES OF NERO WOLFE'
Cast: Santos Ortega, Joe Julian, Mary Jane Higby, Ed Latimer, Berry Kroeger, Carl Frank, Lew White
Writer: Louis Vittez
Director: Himan Brown
30 Mins.; Mon., 8:30 p.m.
J. B. WILLIAMS CO.
WJZ-Blue, New York
(Thompson)

Rex Stout's lusty gumshoe, Nero Wolfe, and his tough assistant sleuth, Archie, are the latest whodunit heroes on the networks. They join such vet kilocycle dicks as Sherlock Holmes, Bulldog Drummond, the Thin Man, Mr. and Mrs. North, Mr. D. A., Ellery Queen and the 'I Love a Mystery' trio. Producer-director Himan Brown, who's quite a mystery impresario already, has this newest stanza, through the Thompson agency, for Williams shave cream and after-shave lotion, replacing 'True or False.'

'The Adventures of Nero Wolfe' is pretty much standard guess-who hokum and therefore likely to draw a sizable audience. Its chief distinction is the colorful personalities of its two lead characters. Not only are Nero and Archie a couple of vigorous guys with a zest for enjoyable living and the ability to sling a vivid vocabulary, but they can penetrate a complicated murder case with the best. As heard on the opening show Monday night (5), the yarn itself was merely acceptable, but the characters provided the punch. As usual, Brown's pacing was swift and clear. Lew White supplied the atmospheric organ cue music. Carl Eastman read the commercial copy for Williams' 'glider' shave cream and Aqua Velva. *Hobe.*

'SNEAK PREVIEW'
Cast: Dean Jagger, Edward Raquello, Lily Valente, Stefan Schnabel, Alistair Kyle, Jack Rubin, Don Morrison, Perry Schneider, Paul Lavalle Orch
Writer: Mort Lewis
Director: George Wiest
30 Mins.; Sun., 5:30 p.m.
WJZ-Blue, New York

Under the somewhat misleading title of 'Sneak Preview,' the Blue network is offering a showcase of new programs, each the sample of a possible series. It's along the lines of Columbia's 'Forecast' series of several seasons ago, though apparently with a limited budget. As in the case of 'Forecast,' the continuity stresses the idea that the listeners are to be the judges of the samples and a mail response is invited.

The opener for the series was 'America, the Beautiful,' a serious drama by comedy writer Mort Lewis about the patriotism of immigrant Americans. It was a moderately impressive show, though indicating little prospect for series development. In general, the program itself was better proselytizing for the American democratic ideal than it was drama. The story was fair, though lacking emotional impact, but the production and performances were unimaginative and uneven. The format presented a N. Y. evening public school attended by immigrants, with a flashback story of one of the adult students, a freedom-loving Pole.

Dean Jagger narrated. Perry Schneider, introduced as heading such an actual school in N. Y., guested on the stanza to read a closing spiel. *Hobe.*

JOHN NESBITT
With Carmen Dragon, Harlow Wilcox
Talk; Music
JOHNSON'S FLOORWAX
Tues., 9:30 p.m.; 30 Mins.
WEAF-NBC, New York
(Needham, Louis & Brorby)

John Nesbitt, who has carved out quite a remunerative career as a teller of stories, is back at this stand for his second summer while Fibber McGee and Molly take their 13-week vacation. The Johnson Floorwax assignment tilts Nesbitt's program alliance on NBC to two a week, the other being his stint with John Charles Thomas for Westinghouse each Sabbath matinee.

With Johnson, Nesbitt is under no writ to extol the marvels wrought by his employer-organization. The program hues to the formula of his 'The Passing Parade.' Anecdotes, both strange and trite, toss on the swells of bombastic rhetoric. The words weave enough of a hypnotic sense to hold the listener, even though the welter of adjectives and adverbs have an obvious tinge of padded embroidery. Aiding the talespinner in his dramatic spirals is an orchestra batoned by Carmen Dragon. The scoring, as prepared by Dragon, fits neatly and is kept down to essentials.

For his opening (29) event, Nesbitt shuttled between the anecdote about an old Army colonel, who proved that he was more than a martinet in a moment of danger on a training camp's obstacle course, and a second edition of his 'Memo to A. Hitler.' In the latter piece, Nesbitt, adopting the phraseology of a business letter, recalled to Hitler the accounting he must eventually make for the holocaust that he had set off. The second edition was not on a par with the first.

Harlow Wilcox, himself no slouch as a word-roller, doubles from introducer of the Nesbitt recitals to retaling the household delights of the Johnson article. *Odec.*

Follow-up Comment

Chase & Sanborn's summer series (NBC) still has eight weeks to go, but it seems to be a good bet that it reached the acme of musical entertainment, as far as this series is concerned, on last Sunday's (4) broadcast. Everything meshed so perfectly, and the performance produced such rare enjoyment in the genre of popular music, that it's hard to conceive of the show's pilots coming even within reaching distance of this event.

The program was divided into two sections, and each was a darb of showmanship and execution. The first section offered a revival of the original Rhythm Boys; namely, Bing Crosby, Al Rinker and Harry Barris, and the 10 minutes of raillery, vocalizing and special business that ensued was a treat of uncommon dimensions. The trio's interpretation of 'Mississippi Mud' would undoubtedly become a 'must' for record collectors if it were recorded. It was in the second section that the program took to the heights of brilliant musical entertainment. The script material was a medley from George Gershwin's 'Porgy and Bess,' and what Dinah Shore and Crosby, supported by Paul Whiteman's sterling orchestral background, did with the vocals can best be described by borrowing a phrase from the swing addict's lexicon, namely, 'out of this world.' C. & S. and its agency on the program, J. Walter Thompson, might do well to repeat this very same combination and repertoire before the summer series is ended. The listener appreciation would be immeasurable.

Bob Hope broadcast over NBC Saturday (3) by way of BBC shortwave for the first time since his arrival in England to entertain American troops. With Morgan Beatty, NBC's chief London newsman, functioning as m.c., Hope mixed his usual brand of localized gags with some serious sidelights on his current tour under the auspices of USO-Camp Shows, Inc. In the Hope troupe, which, Beatty disclosed, had in its first week played 30 camp shows plus numerous appearances in hospitals, are Frances Langford, Jack Pepper and Tony Romano. Beatty also revealed that they have been working 18 to 20 hours a day and averaging less than four hours of sleep daily.

Ethel Barrymore guested Monday night (5) on 'Cavalcade of America' on WEAF-NBC for du Pont. She read the narrator-lead in a revival of Stephen Vincent Benet's 'The People Speak,' which the Council for Democracy aired two years ago. Because of Miss Barrymore's exaggeratedly mannered performance and the over-emphatic direction and production, it was impossible for a first-time listener to judge the quality of the script.

Bob Hannon guested Thursday night (1) on the R. & H. beer program on WJZ, New York, to intro his appearances on the series for the next few weeks, substituting for the Jesters. He fitted into the stanza nicely, particularly in a duet of 'They Can't Take That Away From Me' with Diane Courtney. The latter also clicked with a solo of 'All Or Nothing At All.' It might be an improvement to give Miss Courtney a few lines of continuity about her songs to underscore her personality and add character to the show.

John B. Kennedy ribbed left-handed golfers and lefties in general Thursday (1) on his news commentator series on CBS for Chevrolet. The humor was a bit sledgehammer, but was nevertheless worth a laugh. He got into the subject by reporting that among the requests for athletic equipment from the U. S. armed forces overseas, there have been relatively few bids for left-handed golf clubs.

Several stations used melodies of the late George M. Cohan over the Fourth, but only one in the east devoted a program in memory of the star who would have celebrated his 65th birthday. This show, originating at WCAU, Philadelphia, for the CBS network, went on Monday (5) at midnight, hardly an advantageous time.

It was the final in a series of 12 programs called '95 Minutes from Broadway,' written and narrated by Powers Gouraud. 'Give My Regards to Broadway' themed the broadcast. Gouraud sketched Cohan's stage career, dating it from the turn of the century and Cohan's first legit click, 'Little Johnnie Jones,' followed the next year with '45 Minutes From Broadway' which cued in 'Mary.' This was followed by '50 Miles From Boston,' which had Cohan's 'Harrigan' a top number. Johnny Warrington's orchestra played the program.

Mutual had been requested by the Treasury Department to broadcast the launching of the liberty ship George M. Cohan, which slipped from the ways at the Fairfield Bethlehem yards, Baltimore, on Sunday (4) with Eddie Cantor the m.c., but the station could not make the coverage. Cantor said: 'If there ever was one man who was a symbol of our great nation, that man was George M. Cohan...He waved the flag because he loved it. He gave it a 'permanent wave'.' Comedian's daughter christened the vessel, a crowd of 20,000 roaring approval as the boat entered the waters of Chesapeake Bay, while the band played 'Yankle Doodle Dandy.' Cantor sang several of Cohan's songs.

'SILVER THEATRE'
With Kay Francis, Preston Foster, Felix Mills
Director: Hank Booraem
INTERNATIONAL SILVER
Sunday, 6 p.m.; 30 Mins.
WABC-CBS, New York
(Young & Rubicam)

After International Silver had decided to drop Edward Murrow and recapture its old half-hour slot for the revival of 'The Silver Theatre' series, the account was faced with the alternative of picking up a cheap show for the summer or offering a cut-rate version of 'Silver Theatre' itself. The 'cut-rate' flavor was quite apparent in the opening installment (4) of the summer program group. Perhaps it was due to the choice of script and the awkward stance of the temporary m.c., Preston Foster, but last Sunday's (4) event certainly lacked the finish, the bounce and the know-how that have been associated with 'Silver Theatre' the past several years.

The scripts used during these fill-in 13 weeks will in each instance be a repeat, something taken out of the 'Silver Theatre' file, merely dusted off and equipped with a film name and otherwise cast from the membership rolls of the American Federation of Radio Artists. This, it is figured, will keep the weekly cost down around the $3,000 mark, whereas the regular fall and winter budget (prior to Murrow's adoption) ran in the neighborhood of $6,000.

The piece chosen for 'Silver's' revival was 'Murder, Unlimited,' by Robert Riley Crutcher. Although in keeping with the series' predilection for light and farce comedy, the script didn't nick the risibilities. Kay Francis, as guestee, plugged away diligently at the role of a crime-smitten newspaperwoman, leaving behind her lots of clamor but little point of characterization. Foster, who occupies the niche formerly filled by Conrad Nagel, gave the impression of being all dressed up for the journey, but dubious about his place in the vehicle and the route. Felix Mills is there, as he has been from the inception of the 'Theatre' (1937), for the musical bridges.

The sales story is, as usual, split between the manufacturer's sterling silver and silver plate brands, but with the added war angle. The purchaser may not be able to get all that he wants of a brand right away, but if he exercises the war bond buying habit he will have what it will take to get these additional pieces when the company converts from war work to its regular business. *Odec.*

JOAN BROOKS
With Walter Gross Orch
15 Mins.; Mon.-Fri., 11:15 p.m.
WABC-CBS, New York

Joan Brooks, who's been around in New York radio and niteries for several years, first as one of a trio and then as a soloist, is now getting a late-evening sustainer buildup across the board on CBS. She has a warm, soft voice and an effortless, languid brand of singing. Her enunciation is good, her phrasing fair and her handling of mood ballads beginning to have a distinctly individual style. She's weaker on high notes and rhythm tunes. Generally, she seems a definite prospect for the future.

When caught Friday night (2) she offered 'Don't Let It Bother You,' 'It's Always You,' 'You Must Have Known' and 'Red Sails in the Sunset.' Walter Gross' orchestral accompaniments, particularly the piano flavor, were excellent. Opening theme for the program is 'If You Were the Only Girl in the World,' in which Miss Brooks substitutes 'boy' in the lyric, and the closer is 'I'll See You Again.' The intro continuity refers to the singer as 'the girl with the voice you won't forget.' *Hobe.*

'THE ARTIST REVIEWS ART'
With Fernando Puma, Helen Waren
15 Mins.; Fri., 10:30 p.m.
WEVD, New York

Artist Fernando Puma and his actress-wife Helen Waren are the newest to try to bring the discussion of art to the air. It's a worthwhile attempt, but, like previous ones, doesn't completely overcome the basic difficulty of expressing a purely visual subject in oral terms. Fine arts is a fairly esoteric matter in any case. In addition, even those who appreciate art are frequently unable to express in words just what any particular paintings mean to them. Or, if they are articulate on the subject, their reaction may be quite meaningless or incomprehensible to others. All of which tends to make art tough material for radio.

The present weekly series suffers from the additional handicap of sounding too obviously read, although the spiel is supposed to take the form of informal confab. Puma seems somewhat ill at ease and stiff. Miss Waren is more relaxed but when she has a long speech she tends to give it an actress' reading. *Hobe.*

'H'WOOD THEATRE OF AIR'
With Jane Wyman and Walter Reed
Writer and Director: Paul Pierce
Dramatic
PROCTER & GAMBLE (DREFT)
15 Mins.; Mon.-Fri., 3 p.m.
KFI-NBC, Hollywood
(Blackett-Sample-Hummert)

This serial is the work of many hands. It was started by Harry Maizlish of KFWB, passed along to Music Corp. of America, which in turn submitted it to the agency, and a sale to the soapmaker was made on the theory that a successful nighttime formula should do as well in broad daylight. P. & G. decided to give Hollywood one more chance, having previously flubbed out with Shirley Temple (Ivory Snow-Dreft) and Arch Oboler (Oxydol). Then, again, the sponsor was tiring of 'Lone Journey,' and figured that for the coin it was paying scripteuse Sandra Michael it could throw something more on the glamor side into the niche.

It all adds up to a chapter-play takeoff of Lux, Screen Guild, Silver Theatre, etc., on the poor relative side. As Hollywood shows go, this is a modest little package and wraps up for little more coin than any of the top agonizers. Talent used is drawn from the studio featured bracket and the material adapted from old films. Idea is to spread one picture into five installments, giving the program a weekly change policy.

For the premiere performance, an RKO oldie, 'Bachelor Mother' was chosen probably because of its easy adaptability to serialized formula and not too abrupt in its breakaway from the tear duct wringer that had gone before. Evidences of rough spade work to get the new series grooved didn't kick up enough static to be noticeable, and Producer Paul Pierce got through the initialer creditably enough. Jane Wyman and her vis-a-vis, Walter Reed, trouped through it in facile stride and made the yarn about the department store counter queen left with a doorstep foundling believable enough. After the brief dramatic flurry, Miss Wyman trailerizes the next day's doings. Next week: Ellen Drew in 'Fifth Avenue Girl.'

To the sponsor's credit it may be said that he's bending over in his gratitude to the studios for making their scripts and players available. Actually, studio and player credits consumed more time than the commercial. Excelsior! For the opener, P. & G. took only a short plug at the finish. RKO even got a mention for one of its current releases, which had nothing to do with the play or players on the warmup.

Although series got underway Monday at 7:45 a.m., it was not heard here until 3 p.m., two days later, due to James Petrillo's ruling against delayed transcriptions with music airing within 24 hours of the live and not later than three days. The organ takes the rap here. *Helm.*

'CHICK CARTER'
With: Bill Lipton, Jean McCoy and Stephan Schnabel
Writers: Walter Gibson and Ed Gruskin
Director: Fritz Blockl
Mon. through Friday; 15 Mins.; 5:30 p.m.
Sustaining
WOR-Mutual, New York

Same scripters and same network that offer 'Nick Carter' to the adult audience Tuesdays 9-9:30 p.m. are now serving up his 'son, Chick,' to the late afternoon juve dial twisters. A 'surprise' appearance of Nick on the initialer Monday (5) helped confirm the family ties and set the stage for a ragged episode. Success or failure of the series hinges on the audience's acceptance of the premise that Chick, a teen-age adopted son inherited Nick Carter's keen deductive powers.

Except for the link with the regular Carter show and the injection of Nick into the script, there is little to distinguish it from the usual comic strip offering. The opening episode was confronted with one obstacle which it failed to clear. Time usually devoted to building up the daily climax was partially consumed introducing characters and setting the scene. With the consequence that the hero met his nemesis, Stephan Schnabel (Rattler) before the proper suspense (even for a 15-minute episode) was created.

The acting wasn't great guns either. Bill Lipton and Jean McCoy went through their lines without adding to or detracting anything from the script. The heavy was grossly overdone in a beer barrel voice that at times became unintelligible. As for direction, it must assume responsibility for failure to build a suspenseful climax.

'MEN AT SEA'
Cast: Norman Lloyd, Rod Hendrickson, Allan Stevenson, Roger De Koven, George Putnam, Ian MacAllaster, Richard Sanders, Maurice Minnick, Merle Kendrick orch
Writer: Milton Geiger
Director: Bill Sweets
30 Mins.; Sun., 6:30 p.m.
Sustaining
WEAF-NBC, New York

Through the Office of War Information, 'Men at Sea' is being presented on NBC, in cooperation with the National Maritime Service and the U. S. Shipping Administration, in tribute to the Merchant Marine

(Continued on page 38)

S. A. RADIO'S PROBLEM CHILD

Ex-Philly Femme Scribe, Now Nazi Tool, Does a Lorelei on Shortwave

Washington, July 6.

Nazi shortwave broadcasts dealing with Paris in the spring are still on the make to this country, with the beauties of Vienna in the spring now being thrown in for good measure.

Stuff on Vienna, which emanates from Radio Berlin, is shrewdly handled and is the work of Constance Drexel, one-time Philadelphia newspaperwoman, who turned traitor in Europe not long after Pearl Harbor.

Interesting angle on the stuff is that while all is hearts, flowers, sunshine and laughter, as Constance Drexel (incidentally, not related to the Philadelphia banking family) tells it for U. S. consumption, she is being constantly contradicted by stuff put out for internal consumption in Germany and other parts of Europe.

Here are examples of the smooth Drexel hokum supposed to make Americans wish we weren't fighting the Austrians:

'Many of you who have visited Vienna during your European trips may have gone out to Baden. Formerly it was quite fashionable. It is a small place—almost a toy place—as there are only a few springs there. But it has all the prerequisites of a European cure resort . . . for one finds there an outdoor orchestra, a pavilion with gambling tables, and a pavilion over springs bubbling with sulphur water.

'The summer palace of Prince Meternich has been turned into a hotel and one finds tables here and there marking the places where many of Vienna's famous composers had spent some time. Among them Mozart, Beethoven and Schubert.

'Those of you who have been in Vienna also know the Prater, a public park probably unique in the world, for this is said to be the largest public park in the center of a city. The part that draws the crowds is in the nature of an amusement park, with a huge ferris wheel, merry-go-round and scenic railways. Well, this paradise is still kept as a wooded park with many outdoor restaurants and cafe terraces.

'There is open in Cologne an exhibit of portraits of beautiful Viennese women, and the cast of the Burg Theatre of Vienna is giving special guest performances there as a token of esteem and appreciation from the city on the Danube to the city on the Rhine.'

Other Side of the Picture

Just by way of contrast, the Frankfurter Zeitung has this to say of the overcrowded, uncomfortable city that Vienna has become: Accommodations are so tight that restaurants in the vicinity of the railroad station provide overnight sitting space. Schools are providing mass accommodations, and one theatre has been divided into two sections—one for men and one for women to sleep in. Nobody is permitted to stay more than one night.'

But that, of course, is published just inside Germany and is not supposed to get out.

Reason for the over-crowding, points out the Swedish picture magazine, Veckojournalen, is that Austria has become the 'unwilling air raid shelter of Germany.' Article adds that in Vienna, 'schools and public establishments have been turned into hospitals and convalescent homes for the wounded.'

Magazine describes Vienna, not as Constance Drexel broadcasts, but as 'the smouldering volcano of the Third Reich' and predicts that Vienna is liable to erupt and demand 'the termination of the war, just as was done in 1918.

Ironized Yeast Taking Flier in 1-Min. Plugs

Ironized Yeast will take a flier in minute announcements this summer. It will debut the campaign in the New England area with a schedule of four announcements a day, five days a week. The number of weeks is not specified in the contracts.

Ruthrauff & Ryan is the agency.

Don't Underquote America's I. Q.

By

WILLIAM H. WEINTRAUB

President

Wm. H. Weintraub & Co.

A Special Feature of

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

NAB Intervenes in Case Involving Union's Refusal To Differentiate on Size

Washington, July 6.

National Association of Broadcasters intervened Thursday (1) in the arbitration of the KPAS vs. Studio Electricians, Sound and Broadcast Technicians case in Hollywood. NAB asked the Frisco regional War Labor Board to throw out an arbiter's award which said, in effect, that the job of a radio technician is the same and is entitled to the same pay scale, whether he works in a small, medium or large station. Brief was filed in Los Angeles.

Arbiter upped the wage scale for technicians of KPAS, a small station, to the prevailing scale for large Coast stations, on the grounds that the different scales constituted a 'gross inequity' under the President's executive order on wage and salary stabilization.

NAB argued that differentials between small and large stations are customary in the industry. 'A great many smaller stations,' warned NAB, 'are now operating at a deficit, while many others are on the verge of writing their balance in red ink. Establishing the principle that all technicians should be paid the same salary, no matter where they work, would hasten the financial collapse of many smaller stations.'

Station KPAS is not a member of NAB.

Milw.'s WEMP on 24-Hr. Sked for War Workers

Milwaukee, July 6.

WEMP has gone on a 24-hour operating basis as a service to war plant workers. Programs heard during the day and evening will be repeated after midnight. These will include transcribed Blue Network shows and play-by-play resume of the day's baseball game, from 2 to 2:30 a.m.

Jack Raymond is in charge of the station's 'swing shift' broadcasting.

Gabber's Burnup

Portland, Ore., July 6.

Some ball fan flicked a lighted cigaret at Rollie Truitt while he was broadcasting a coast league baseball game for KXL at Vaughn Street Park here. The stub landed in the folds of his pants just above his lap. He didn't see it land, and kept on broadcasting.

Some time later Truitt looked down and found he had been the scene of a fire. There was a large hole through both pants and shorts. More important, however, there was a shallow hole as big as half a dollar burned into his abdomen. On the first of a series of visits to the doctor, Truitt found out how he could burn and not know it. The snipe landed up against his appendectomy scar and there's no sense of feeling in scar tissue.

CHILE SETUP NSG, BUT IMPROVING

By RAY JOSEPHS

Santiago, Chile, July 6.

Twenty-four times longer than it is wide, with scattered population, vast distances to be covered, lack of communication facilities and remoteness of important audiences from the capital, Chile presents one of I[illegible]-American radio's most difficult headaches. Radio's importance in the national scheme of things is evidenced, however, by the fact that Chile's score of per capita receivers to population is as high as anywhere south of the U. S. border—one to every eight—and that, despite Chile's 35 stations, 92% of the homes in the capital city of Santiago are radio-equipped.

In line with much else in the Chilean picture in general, radio suffers from flat purses. There's simply not enough coin available, or buying power to be reached, to allow broadcasters to achieve the same standards as their trans-Andean Good Neighbors in Argentina. But, in contrast, Chilean radio is probably most free from Government interference of any in the hemisphere, thus promoting radio's progress, and is slowly but surely improving its commercial status.

The Free Hand

One of Chile's two largest outlets, CB57, operated by the Sociedad Na-

(Continued on page 40)

Musicals Again Decrease in Can.

Montreal, July 6.

Musical programs comprised 46.5% of sustaining items broadcast by Canadian Broadcasting Corp. in the year ended last March 31, Dr. J. S. Thomson, CBC g.m., informed the Commons radio committee in a report tabled yesterday (2).

There has been a gradual swing from musicals to the spoken word, the report said. In 1941-42 proportions were 53% musical and 46% spoken. In year ended March 31, 1940, proportion was 68% musical and 32% spoken.

Argentine Activities

By Ray Josephs

Buenos Aires, June 29.

Click for Mundo LR 1, Yehudi Menuhin concert, sponsored by Particulares cigarettes. Air show sought by practically all outlets here and even falsely preannounced by some, was carried on entire Mundo Blue.

French-Argentine actor Jose Squinquel and company signed by Belgrano LR 3 for first mike appearance in series starting July 1, which will do 'Nostradamus,' with company including Elsa O'Connor, Juanita Sujo, Ernesto Raquen and Maurice Jouvet.

Juan Manuel Puente, formerly program director of Splendid LR 4, leaves to join Discos Odeon.

Legion Extranjera razor blades now sponsoring Pablo Palitos in 'Todos los Gitanos en Uno' (All Gypsies in One) on Radio Argentina LR 2. Show, which goes on Tuesdays and Fridays at 8:30 and Sundays at midday, features Dringue Farias.

Nini Marshall, comic, on Radio Splendid, Mondays and Thursday at 9 p.m., sponsored by Vermouth Martini.

Armando Bo, film fave, inked by Radio Belgrano for series, 'Vidas Extraordinarios,' by poet Pedro Miguel Obligado. Series covers famous lovers of history.

Carlos Machado, Brazilian orchestra leader, inked by Radio Splendid for Kolynolandia (Kolynos toothpaste) show. M.c. is Enrique Santos Discepolo.

New dramatic program on Radio Belgrano, 'El Drama Oculto' (Hidden Drama), Mondays to Fridays at 4 p.m., is sponsored by Nestle with Myrian Urquijo and Amadeo Novoa in leading roles. Scripted by Pedro Jose Cohucelo.

Arabs Like Action, Icelanders Classy Shows, OWI's Foreign Study Discloses

GROUCHO MARX

Says

'Your Butcher Is Your Best Critic'

in the

VARIETY

Forthcoming Radio

'REVIEW AND PREVIEW'

Special Edition of the 1943-44 Season to Be Published July 14

Arabs are fall guys for action-packed air shows, while Icelanders go in for sedate high brow programs. These and a thousand other details have been complied by the Overseas Radio Branch of the Office of War Information. During the past year, 30 countries (Latin American excluded) have been dissected and analyzed by the OWI in reference to:

Number of stations, ownership, power, commercial shows, rates, schedules, equipment, audience preferences, governmental policies and prohibitions, sets in use, national idiosyncracies, attitude toward the U. S., etc. The material gathered has filled a bookcase of volumes. It is used to aid overseas programming and helps take much of the hit and miss element out of it. The Russian picture has yet to be sketched, but the British situation is fairly well documented.

OWI employees, writers and travelers familiar with foreign lands contribute toward this general fund of information, which represents a cross between a Baedeker and Crossley. Foreign radio and information authorities desiring similar information about the U. S. get it through the OWI outpost men on the scene. In this manner the U. S. and a number of foreign countries are building up shows for exchange.

To date, the traffic has been one way, from the U. S. to overseas, with 7,000 transcriptions supplementing the daily shortwave shows, airmailed and cabled scripts. Except for one American-built and operated transmitter in North Africa, all of the material is aired via established foreign stations, which include those in the heart of Belgian Congo as well as Great Britain's BBC network.

Withdrawal of Payne's Renomination to FCC By F.D.R. Comes as Surprise

Washington, July 6.

A little bombshell, which set the rumor mills operating overtime, was dropped here Thursday (1) by President Roosevelt. The President, who had renominated George Henry Payne as Republican member of the Federal Communications Commission the day before, withdrew the nomination from the Senate without explanation.

Withdrawal of Payne's name came as a surprise to the commissioner, although reports had circulated here recently that he would not be named again. James L. Fly, FCC chairman, was said to be opposed to Payne because of the stand the Republican had taken in connection with the Cox Committee investigation.

All sorts of people, from Republican ex-Congressmen down the line, have been suggested to fill the vacancy.

One name, pretty generally overlooked in the speculation, is that of Major General Dawson Olmstead, who retired as Chief Signal Officer of the Signal Corps last week and became military representative of the Telecommunication Board, which functions under the Secretary of State. Appointment of Olmstead, it was pointed out, would go a long way toward solving the disagreement between the armed forces and the FCC over the latter's foreign intelligence service. This disagreement was brought out at the Cox Committee hearing Friday (2).

Cleve. Store Renews Ams for 8th Year

Cleveland, July 6.

Bert's Department Store has renewed for the eighth consecutive year its two-hour Sunday amateur program over WCLE maintaining its eight hours per week of broadcasting through the studio.

The program, 'Big Broadcast,' is on the air from 3 to 5 p.m. Sunday. Other Bert programs are a two-hour nationality show, Sunday, noon to 2 p.m.; 'Record Album' Sunday from 5 to 5:30, 'Wake Up and Swing,' daily recordings from 7:15 to 7:45 a.m., and 'Music for Ohio' daily from 5:30 to 6 p.m.

Station's Series Aims To Curb Delinquency

San Antonio, July 6.

In the present nationwide child delinquency drive, KTSA will start airing Saturday (10) a series of programs titled 'San Antonio's Children' each Sunday afternoon for a quarter-hour. The program will be non-political, non-religious, but purely a civic contribution by KTSA in cooperation with one of the local dailies.

First group of airings will present Bill Brogan, child expert, who will speak on the problems now confronting parents with always the final word: 'What Are You Going To Do About It?'

The second series will be a round-table forum composed of religious, civic, fraternal leaders, who will try and give their viewpoints on the problems pointed out by Brogan in the preceding series.

A special office will be opened downtown where parents may come and tell their stories and have local leaders aid them. Financial aid will be asked from civic leaders to open a special detention home for the delinquents found in this area and where special training may be given them.

Pipe News Into Theatre

Youngstown, O., July 6.

Patrons of Youngstown's first-run theatres, Palace, Paramount and Warners, now hear news broadcasts at every evening performance from WKBM.

Special wires have been installed in the three houses to furnish this service.

Scott's CBS Solo

Raymond Scott's orchestra will have the 11:30 to midnight spot Fridays on CBS all to itself beginning July 16. Now co-starred with Frank Sinatra in that period, the Scott studio band will move to a Monday 9-9:30 p.m. slot with the singer July 19.

Sinatra's last Friday broadcast will be this week (9) until the Monday shows begin. He may continue the latter with another band from the Coast when he goes west early in August to do a RKO picture.

RCA to Supplement Blue Net Show With Extensive Spot Campaign

In addition to the hour's program which is slated for the Blue Network the middle of August, RCA will underwrite an extensive spot campaign. Like the network show, the spot splurge will be strictly institutional. The spot plan calls for one minute e.t.'s to be run off at the rate of four a day, five days a week, with the schedule divided into two eight-week periods. The first lap starts July 19. After the campaign has gone eight weeks, there will be a layoff interval, with the second lap getting underway perhaps in November.

The spot campaign is being placed by the Ruthrauff & Ryan agency, which handles the radio, phonograph and television phases of the RCA account. The network show will be piloted by the J. Walter Thompson agency. Among those mentioned for this series are Don Ameche, m.c.; Bill Thompson, character comic; Victor Moore and William Gaxton, and Robert Emmett Dolan, conductor.

Elevator Strike Ties Up Tall Radio City Bldgs.

Elevator operators in the RCA and RKO buildings in Radio City walked out on strike yesterday afternoon (Tuesday), tieing up traffic not only to the offices but to the NBC and Blue network studios. Officials of the networks indicated late in the afternoon that, pending settlement of the strike, the studios would be closed to audiences. Mike performers and musicians had as many as eight floors to negotiate.

Among these in radio hit hardest by the walkout were the RCA employees housed on the 57th floor of the RCA building.

True Story's Plugs

True Story magazine will have a batch of five-minute transcriptions to plug its August issue starting July 14. The schedule will vary from three to 13 per station.

Raymond Spector is the agency.

CBS' M.&O.'S TO REVISE DISCOUNT STRUCTURE

Columbia's managed and operated stations will have a readjusted discount structure in the revised rate cards that the group will put into effect Sept. 1. The revisions are yet to be completed, but the indications are that there will not be any rate increases. All terms and conditions will be simplified and standardized.

The main change in the stations' discount structure will be the elimination of the 13-week discount. It is reasoned that practically every account is on for 13 weeks anyway and that discount inducements should start after that period. The dollar volume discount will remain as is, and the table of frequency discounts will be adjusted to begin after the 13-week period.

WOKO's License

Continued from page 33

CBS official. Lowman reassigned his stock to Mrs. Pickard. By 1932, Smith, who was secretary-treasurer and manager of WOKO, began to get jittery and told Pickard to either get rid of his stock, or have it listed with the FCC. Smith added that Pickard refused to list it in his own name, explaining that it would be 'most embarrassing' to CBS. It was in 1934 that the stock, including Mrs. Pickard's holdings, was transferred to Phelps, who was thereafter listed as the owner in the WOKO reports.

'Fair Recompense,' Pickard Claims

Both Pickard and Mrs. Pickard testified last week. Pickard claimed that the stock was fair recompense for his services to WOKO, but later admitted under cross-examination that those services were the same he would perform for any station in the line of his duties with CBS. Mrs. Pickard added little to the testimony.

William Paley, CBS president, learned of the situation in 1934, and immediately ordered Pickard to get rid of the stock. Paley, who assumed that this action had been taken, does not figure in the case in any other way.

Under cross-examination Monday (5), Smith said that he transferred the stock because Pickard had been of great help to the station, which wasn't doing too well, in getting a CBS tieup. Asked why he didn't notify CBS and the FCC, Smith replied that it would have been embarrassing to Pickard if the FCC had known. So far as CBS was concerned, Smith hinted that he feared others might seek a share of the station's stock if it were known that he had given 24% to Pickard.

Pickard is in no sense a defendant in the case, which involves solely the issue of whether the WOKO license shall be renewed. Among Pickard's interests are the Southern Broadcasting Co., which formerly managed WGST, Atlanta, for Georgia Tech. When its license came up for renewal earlier this year, it was okayed by the FCC with the proviso that the college operate the station itself. Southern Broadcasting then withdrew from the picture.

Building Up a Headache

An actor had auditioned the lead part in a whodunit series, with the understanding that if it were sold he would be guaranteed 13 weeks' work. The show was accepted through an agency by a New England manufacturer, but the client expressed the opinion that the lead part could stand better casting.

The freelance producer on the whodunit, when informed of the client's comment, disclosed that the auditioned actor had a lien on the part, but that he (the producer) might be able to get out of the obligation. The producer recalled that the actor had a regular spot on a network commercial which was broadcast the same night that had been selected for the whodunit.

The producer phoned the actor and said, 'I'd like to have you do the part you auditioned, but I don't want to take you away from your other show.'

'That's alright,' rejoined the actor, 'I read just this morning that you had sold your show and so I resigned from the other program.'

WAAT Gets OK to Move From J. C. to Newark

Washington, July 6.

Bremer Broadcasting, licensee of WAAT, Jersey City, has been granted permission by FCC to substitute the word 'Newark' for 'Jersey City' as the location of its main studio and to move the studio to Newark.

Commission nixed application of Newark Broadcasting Corp. to construct a new 5 kw station on 620 kc band, on account of the shortage of materials. Also rejected was application of Eastern Broadcasting Co. to construct a station on Long Island; same reason was given.

MBS, in June, 65% Over '42

Mutual's gross sales for last month were 65% greater than they were for June, 1942. The tally this time was $1,100,481, while for the same month the year before it was $665,372.

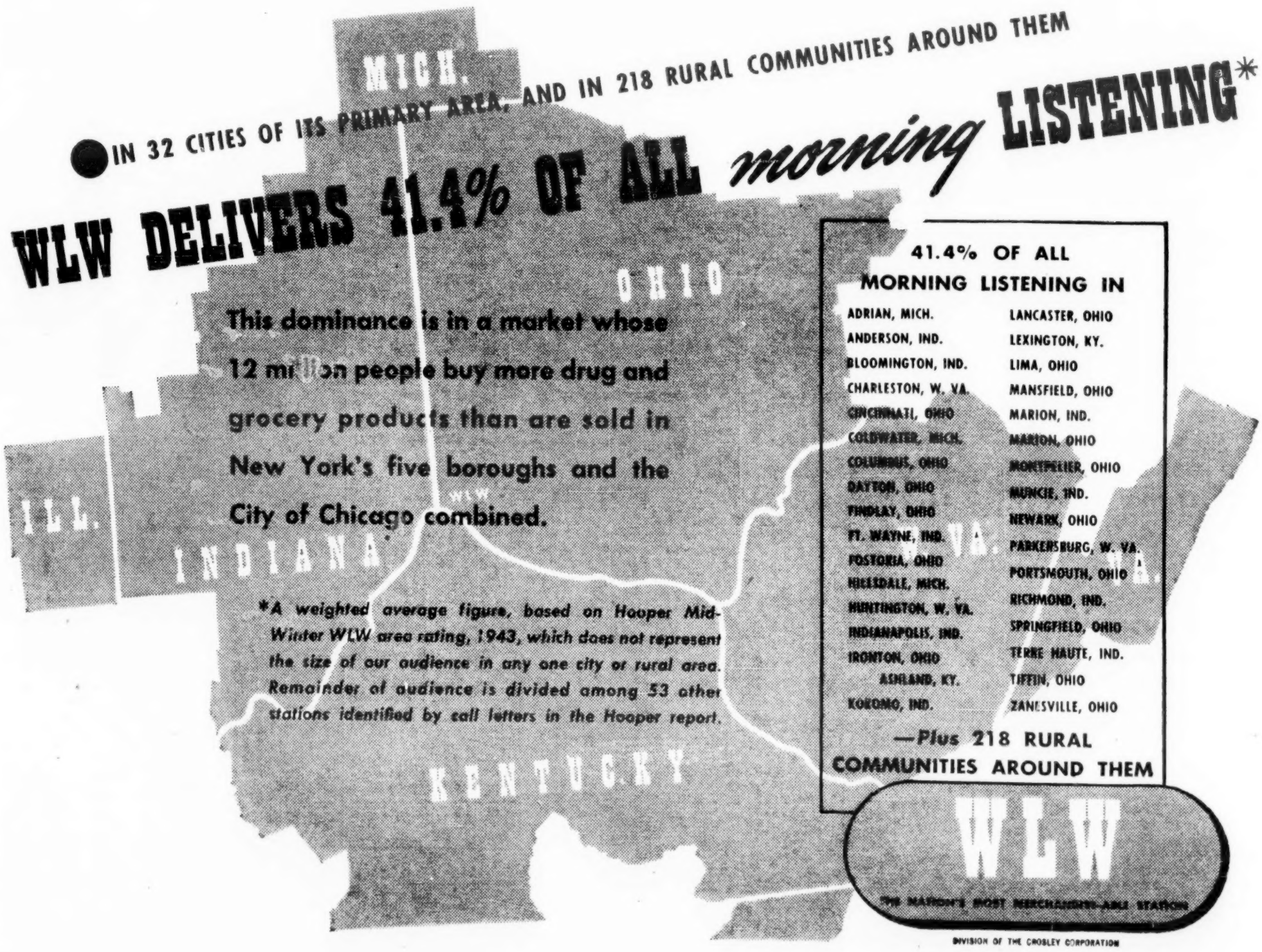
The network is 10.6% ahead on the first six months of the year. The accumulative figure for the January-June stretch in 1943 is $5,902,918. For the parallel period of 1942 the total was $5,335,103.

Schuss G.M. of KEVR

Seattle, July 6.

Al Schuss (known in the east as Alan Hale) has become general manager of KEVR, here.

He was formerly with KOMO-KJR, Seattle, as research-promotion director, WHN, N. Y., and CBS, Chicago.



From the Production Centres

IN NEW YORK CITY . . .

Anne Hilpert Grose, who scripted the Woodbury soap and cosmetic account for Lennen & Mitchell, has resigned to freelance....Hal McIntyre and orch will fill the guest spot on the 'Million Dollar Band' show Saturday night (10)....Sam Fuller, producer of Duffy's Tavern,' is awaiting his call by the Navy as a lieutenant, j.g....Compton's Joan Geddes and John Gordon are in Chicago auditioning.

Berry Kroeger, 'Salute to Youth' (NBC) narrator, joined 'Radio Reader's Digest' (CBS) Sunday (4)....John McKay, NBC press chief, in Snow Village N. H., today (Wednesday) on a promotion assignment for the web's 'Snow Village'....Alex Leftwich, Jr., and Arnold Michaeles have been promoted to senior directors on the Blue Network's production staff ....Jean Meeghan, feature writer for the Associated Press, played the role of a reporter on Monday and Tuesday's (6) installment of 'Portia Faces Life' (NBC)....Ray Knight, of the Blue, tossed a soiree Friday (2) for his production staff....George Rosen, formerly head of WBBM, CBS's Chicago outlet, has joined WABC as a writer-producer....Fulton Lewis, Jr., will vacation July 19-30. Ray Henlle, Washington correspondent for the Pittsburgh Post-Gazette, will sub for him on Mutual....Frank Kizis, of the CBS shortwave department, has been named network service manager of the web's Network of the Americas.

Bill Ramsey, Procter & Gamble radio director, due in New York about July 21. He's in Chicago this week....Luella Hoskins resigned from New York University radio workshop to become an assistant program supervisor in the overseas radio division of the Office of War Information.... David Gothard, the narrator 'voice' on 'Light of the World,' succeeded Arnold Moss in the leading part of Reed Bannister on the 'Big Sister' serial. Moss is the narrator-announcer of 'The Open Door.'

Charlotte Manson playing lead in 'Murder Clinic' on Mutual Sunday (11) ....Ira Ashley, director of 'Stage Door Canteen,' classified 1-A....Orch conductor Harry Sosnick given a 4-F....Republic allotted its biggest radio budget to date for exploitation on the forthcoming Roy Rogers picture.... General Foods is looking for another new program, in addition to 'G. I. Blind Date'....John W. Loveton has resigned from the Foote, Cone & Belding radio department and intends opening his own agency....Radio actor Cliff Carpenter in the cast of 'Eve of St. Mark' on its subway circuit tour....Walt Disney Productions has bought a five-minute spot across the board on WOR for a week to plug its forthcoming 'Victory Through Air Power,' and will spend $5,000 additional on other local stations for the same picture. Foote, Cone & Belding is the agency.

Expectant mothers: Mrs. George Zachary (Marian Shockley), Mrs. Hal James (Florence Sperl), Mrs. Bill Smith (Doris Sharp), Mrs. Harry Ommerle....Scripter Joel Hammil slated for Army induction Saturday (10)....Helen Walpole, writer of 'Lora Lawton' and 'Stella Dallas,' got far enough ahead on her scripts to take a two-week vacation at Miami Beach, minus typewriter....Alec Templeton, currently touring, last week opened the new auditorium at Camp Bainbridge, Md., played at Hunter College, guested on the Old Gold program and remoted his own show from Detroit....Erin O'Brien-Moore written out of 'David Harum' for a week to play 'Ladies in Retirement' in stock in Montreal.

Spencer Bentley joined the Merchant Marine and was replaced by Sidney Smith in the 'Lora Lawton' serial....Actress Mildred Robin gave birth to a daughter last week....Ralph Welliver, honorably discharged from the Navy after being wounded in action, returned to radio acting in 'David Harum'....George Zachary to the Coast to set several shows for the OWI....Jackie Kelk to the Coast for a picture....Ditto Carlton Young....Alan Brock given medical discharge from Army and returned to radio acting....Irene Beasley taking month's Texas vacation from her Procter & Gamble singing commercials....Casting: Carl Gose ('Just Plain Bill'); George Sturgeon, Lon Clark, Parker Fennelly, Ellen Mahar, Florence Freeman ('Mr. Keen'); Betty Worth, Philip Foster ('Young Widder Brown').

IN HOLLYWOOD . . .

Paucity of acceptable m.c.s was never better illustrated than by the frenzied hunt of Clare Olmstead and other officeholders at Young & Rubicam for a conferencier to preside over the Silver Theatre series. With the program taking off last Sunday, the agency was still in a dither up to three days previous who would be it. Choice finally fell on Preston Foster. In previous years it was Conrad Nagel, now in 'Skin of Our Teeth' on Broadway....Such goings-on at NBC for the first Coast call of 'Info Plizz' skull crackers. They were met at the station by most of the publicity staff and all its photogs and next day hosted at a cocktail party by Sid Strotz, with all the town's big shots bending the elbow with the know-it-alls. They're here en famille and will loaf in this latitude for the eight-week layoff, first in their five years on the air....Frank Forest, chirper on Mutual's 'Double or Nothing,' will be piped in from

(Continued on page 40)

WJZ Transmitter Moves

The transmitter of WJZ, New York, now located at Bound Brook, N. J., will be moved about Jan. 1 to Lodi, N. J., several miles away. The same equipment will be used at the new site.

Shift is being made at the request of the Government, which wants the present site for its own transmitter

DU MONT ASKS D. C. OUTLET

Allen B. DuMont Laboratories, subsid of Paramount, has asked the Federal Communications Commission for the reinstatement of a commercial television station application for Washington.

DuMont already operates a television station in N. Y.

MBS Loses All-Star Game (Gillette) To CBS When Don Lee Nixes Clearance

Mutual's sales department suffered somewhat of a psychological wallop when the Don Lee Network last week refused to shelve some local accounts for the broadcast of the all-star baseball game played at Philadelphia Tuesday (13). The brush involved MBS' top account, Gillette Razor, which, after waiting for two weeks to get full clearance from Mutual, turned the event over to CBS. It happened that CBS was without a single commercial during the period required by . Gillette. sponsor of the game, namely, 9 to 11 p.m.

Mutual two weeks previously anticipated clearance from Don Lee, as well as the other affiliates, and released an announcement that the network would carry the all-star game for Gillette.

Robert F. Degan for the past 10 years, v.p. and merchandising director of Kenyon & Eckhardt, joined the Ted Bates agency as account executive yesterday (Tuesday).

All this Southern family sextet now needs, to make a sponsor very happy is

A SPONSOR!

Two years ago a trailer pulled up to WBT, and the Johnson family stepped out—Pa Johnson...Ma Johnson...Red, 15...Betty, 13...Bobby and Jimmy, 11-year-old twins. They'd harmonized their way across 11 Southern states, at conventions, fairs, schools, churches, on the air. Like most Southern radio talent, their Mecca was WBT.

The Johnsons were another WBT radio "find." From 11-year-old Bobby (who sometimes sings *bass*) to Pop, they're natural musicians. When they're singing the old songs and hymns Southerners love so well, the six voices blend so perfectly it's hard to tell who's singing what.

To WBT listeners—almost 3,000-000—*Ma Johnson's Family* is today an indispensable part of the Southern morning. The show is as typically Southern as "y'all" in the plural, or hominy grits for breakfast. The singing Johnsons are available for sponsorship, with famed Grady Cole as emcee. Their most recent sponsor—an insurance company—pulled almost 100 insurance inquiries a day! Ask us or Radio Sales for information.

Top-flight Southern radio like *Ma Johnson's Family* explains why for so many years, WBT has been the *South's Best Salesman.*

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

WBT
CHARLOTTE • 50,000 watts
The South's Best Salesman
COLUMBIA OWNED
CBS

The TEXAS RANGERS *now*

Selling Auto Service
(Wheel Alignment, Etc.)
ON
WHBF
ROCK ISLAND

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

SENATE VOTES TO DROP DODD, WATSON OFF FCC

Washington, July 6.

Senate, which held out through four ballots against the House of Representatives position for the dropping of William Dodd, Jr., and Goodwin Watson, of FCC, and Robert Morse Lovett, of the Interior Dept., on charges of subversive connection, finally gave in Friday (2), in order not to hold up any longer the $147,000,000 deficiency appropriations bill to which the rider was attached.

Compromise provision states that the men shall not be on the payroll after Nov. 15, unless they are nominated by the President and confirmed by the Senate.

Opposition Senators claimed that the House had given the three men an illegal and phony trial, and that they were being deprived of their constitutional rights.

Godfrey Loses Appendix

Arthur Godfrey, who does an early-morning record-jockey series on WABC, New York, underwent an appendectomy Monday (5) in New York.

Hugh Conover is handling the program during his absence.

Parmelee W. Cusack's appointment as art director of NBC's advertising and promotion department completes its reorganization, according to Charles B. Brown, director.

Once Lowly Phillies, Now High in B.B. Race, Burn Up Local Radio Stations

Philadelphia, July 6.

Although the Phillies baseball team is supplanting both Betty Grable and Margie Hart in the affections of Philadelphians, the history-making Phils are just a bunch of ingrates as far as local radio is concerned. Fact that the ball club bought some radio time on only KYW, without sharing the budget with the rest of the eight local stations, has the station execs running a temperature that goes the weather a degree or two better.

Hurt to the quick, local stations have tagged the Phillies as fair-weather friends. And acting independently and in an unofficial manner, the National League ball club is being boycotted by most of the larger local stations. Other than giving the baseball scores, handled solely as sober news items, order has gone down the line that the Phillies are to get no more free time or publicity on the air. WIBG, which carries the play-by-plays for Atlantic Refining, is not included.

Burns started when the Phillies bought 10 minutes at 7 a.m. on KYW, using a news shot to bally the team's high showing in the National League. It was the first time that a major baseball club had bought air time on its own, the KYW shot starting June 14.

Other stations yelped that since everybody had been nice to the Phils, even in the lean years when the club lingered friendless in the cellar, the ball club should have expressed its appreciation by buying time on all the stations as long as they were buying any radio. Amount they would spend would not matter. It was the principle of the thing. Even a token spot or two would have prevented the wound from festering.

That local radio intends to boycott the Phillies is ridiculous to Wally Orr, N. W. Ayer account exec. It's like a news program boycotting the war, says Orr, who just took over the account last week for the agency. Orr had nothing to do with the KYW buy, which was placed by Seberhagen, Inc., handling the ball club's account until now.

However, Orr pointed out that the Phillies did not go out to buy radio. A KYW salesman came to them, sold them a bill of goods. Besides, says Orr, the KYW series is only a four-week experiment with a reported $84 a week as the radio budget. Nonetheless, Orr said that the ball club is hot for radio and was planning to add at least two more stations. But if this is the atitude the other stations are going to take, he added, local radio can forget about baseball coin, now and forever.

The whole trouble, said Orr, was not in the Phillies buying, but in the lack of ingenuity on part of the complaining stations in being able to sell the club. 'Let them first find out from their own sales departments why one of their own salesmen didn't go out and try to sell radio to the Phillies,' he added.

William H. Cox, president of the Phillies, last week scotched rumors that the club would rescind free passes to the ball games issued to four major Philly stations now engaged in an unofficial 'boycott' against the club. Cox and other club officials declared that, despite the 'silent treatment' given the Phils by the four outlets, passholders are still welcome.

Officials of the four stations met secretly last week and decided to give the Phillies the brush after the club contracted for an air show on KYW, without buying time on the other stations. One of the operators argued that there was no reason why their outlets should continue to give free plugs to the National Leaguers when the club was spending cash with only one station.

Sports gabbers on the four stations have been ordered to limit their news of the Phillies to the scores of the games.

Commander Young Back In U. S. From Russia

Springfield, Mass., July 6.

Back in his native city after a term as naval attache in Moscow on the staff of Admiral William H. Standley at the American embassy, Commander John S. Young told interviewers here Wednesday (30) that relations between the U. S. and Russia are better now than they have been at any time since we recognized Russian in 1933.

The former WBZ announcer, who later shot to topnotch positions with NBC before taking on supervision of radio and television at the N. Y. World's fair, was visiting his former Westinghouse colleague, Milton H. Stoughton, now vice-president of WSPR.

WHIO, Dayton, Special Program to Recruit Fems.

Dayton, July 6.

WHIO is cooperating with the War Manpower Commission and a local Emergency Committee to get housewives and other women, who have never worked before, to go into war production factories by broadcasting a daily series of interviews with women on the job.

There's a program timed with two different shifts of the day, with each broadcast originating from the plant. The five-minute interviews are limited to women who have never worked in factories before, and the interviewees are asked how they like the work, whether it makes 'em tired or not, and what they think they are doing to help win the war.

Boston.—Philip L. MacDonald has returned to WEEI as announcer.

Peter Bodge, local conductor, arranger and composer, has been appointed to head the Yankee Network's music clearance department and will also be music librarian.

Louise Morgan, producer of 'Quiz of Two Cities' on Yankee net, has been upped to director of special events.

Radio Reviews

Continued from page 34

and obviously to stimulate enlistments. The initial broadcast Sunday (4) was a reasonably effective melodrama about the old S. S. Coast Farmer, the last ship to reach beleaguered Bataan. The show was written by Milton Geiger, and subsequent ones will be scripted by Kenneth White, Peter Martin, Stanley Richards, Charles Gussman, Morton Wishengrad and Harry Bailey.

The device used for the stanza caught was a flashback from a reporter writing the story of the ship, with an 'editor's note' at the close to point the message. The yarn might have been more graphically dramatized, but the production was helpful and the performances were acceptable. Morris Mamorsky's atmospheric musical score was expressively conducted by Merle Kendrick. *Hobe.*

'WOMEN IN THE WAR'
Written and Directed by: Pfc. Morris Stein
30 Mins.; Wed.; 11:30 a.m.
Sustaining
KABC, San Antonio

Direct from War Department theatre at Kelly Field, the radio branch of the Public Relations Office sends out this opus each week. It is the story, in music and drama, of women in the war at the San Antonio Air Depot. It concerns outstanding performances by unsung American wives, mothers, sisters and sweethearts of America's fighting men, who are helping their men by forging the tools and weapons of democracy.

Each week's broadcast is a tribute to the women of the world and the women at the air depot. Music is by the 357th Army Air Forces symphonette conducted by Chief Warrant Officer Carmen Luce. Arrangements are well made and music is ear-arresting. Tunes include several light classical tunes, medley of show tunes and several marches. Outstanding on this catching was the playing of tunes from the musical 'No, No, Nanette' and 'On the Mall' march.

Dramatic interlude told of the heroic story of China's women in the battle for freedom. Included was story of Mama Mosquito, and how she fought the invader. Bit was well dramatized and included some clever impersonations. Bits handled well were that of Mama Mosquita, by Ruth Mock, and the Japs by William Hussung and Pfc. Dennis A. Yates.

Lille Wiese read the role of modern Mme. Sun Yat Sen in nice style. Narration brought out the contributions of Hua-Mu Lau, Mother Choa and Mme. H. H. King in China's war effort. Narration was done well by Pfc. Morris Stein and Pfc. Guy Thomajohn.

Bernice Gascoine was mistress of ceremonies and kept the show moving in fine style.

It's a well-rounded program and deserves an evening slot. *Andy.*

'MEET CORLISS ARCHER'
Cast: Janet Waldo, Bill Christie, Irene Tedro, Fred Shields, Louise Erickson, Lud Gluskin Orch
Writer: F. Hugh Herbert
Director: Thomas McAvity
30 Mins.; Fri., 8 p.m.
Sustaining
WABC-CBS, New York

As a summer substitute for the Kate Smith show, F. Hugh Herbert's comedy-dramatic sustainer, 'Meet Corliss Archer' returned to the air Friday night (2) with a different cast, but otherwise about as lightweight as before. It's still family comedy aimed for the Aldrich Family' style, but falling into the 'Date With Judy' or 'Maudie's Diary' classification, or possibly below. Despite the success of Herbert's legit version of the same basic material, George Abbott's deftly-produced 'Kiss and Tell,' Corliss Archer and her family and friends remain tepid radio entertainment.

Opener of this series had a theme of democracy at home, with a 'character' cook turning out to be just as good as anyone. Though obvious, that's a commendable idea, but was labored, loose and only intermittently funny. As before, the heroine is on the smarty side, while her perennial boy friend, Dexter, is a dope exaggeration of Homer in 'Aldrich Family,' or the title part in 'That Brewster Boy.'

Except for Janet Waldo's brisk playing of Corliss, the performances were merely adequate on the show caught, while the production and music were below standard. There's a studio audience for the program, with the occasional laughs apparently stemming from visual 'takes' by the cast. *Hobe.*

'WHO, WHAT, WHEN AND WHERE'
With Frances Scott
30 Mins.; Sat.; 10:30 p.m.
Sustaining
WEAF-NBC, New York

Heard earlier in the year as 'Let's Play Reporter,' this quiz program with a news room atmosphere is following virtually the same format as before, with Frances Scott as the m.c.-'city editor' tossing out the assignments. Basically it's just a test of the contestants' retentive powers and their ability to recall what the 'city ed' had read.

'Reporters' are being recruited weekly from the armed forces, with the stories on the opening program Saturday (3) 'covered' by armed guards from merchant ships.

Success of program hinges almost entirely on the ability of the m.c. to extract laughs from the contestants' answers. It was tough going on the teeoff program, due principally to the lack of inspiration afforded in the 'cubs' replies, latter restricting their answers to noncommital facts when and if they remembered. The session deteriorated into a giveaway, with the boys on the receiving end getting their dollar-an-answer, though seldom merited and practically wished on them. Miss Scott is at all times at ease, however. Asset, too, is her strong, clear voice. However, her inability to ad lib and thus cover up the participants' shortcomings left the program virtually bereft of much needed comedy. *Rose.*

'HOLLYWOOD OPEN HOUSE'
With Rochelle Hudson, Toby Reed, Charles Dant orch
30 Mins.; Sat.; 8 p.m.
Sustaining
WEAF-NBC, New York

NBC has switched to the variety format in its summer replacement for 'Abie's Irish Rose,' with Rochelle Hudson, Toby Reed and the Charles Dant orchestra as regulars and weekly guesters to round out the half-hour stanza. The bow-in Saturday (3), however, was devoid of the zing necessary to create any sustained interest, with the exception of Reed's and the band's jive music-recital of the Pocahantas-John Smith saga a la 'Peter and the Wolf.' Latter bit gave the sendoff program a much-needed lift; otherwise there was little enough inducement to keep the customers tuned in. The best that can be said for the alternating m.c. chore by Miss Hudson and Reed is that they were adequate, while the former's skit, anent the housewife who dons overalls while the hubby tries his hand in the kitchen, was too corny and repetitious.

Guesting on the initial session were Leo Diamond and his harmonica group and Antonio and Mario, latter team handling the below-the-border songs. Dant's orch, aside from the accomp for Reed's turn, was spotted twice, with the quasi-classical emphasis on the strings providing a somewhat refreshing quality. Originally titled 'Sundown Serenade,' the 'Abie' replacement was given a last-minute switch to the 'Hollywood Open House' tag, but under any name it'll require more tang than was provided on Saturday to draw an audience. *Rose.*

Testing Frozen Beans In New England Market

Birds Eye Frosted Foods, a General Foods subsid, will stage a test campaign in New England in behalf of its baked beans. Aside from the high point value put on the article, canned beans has become a rarity on the market because of their allocation for the armed forces. Birds Eye wants to find out whether there's a market for the frosted baked bean as a substitute for the canned classification.

The test will consist of minute announcements and run for two weeks. Young & Rubicam is the agency.

MERRILY

WE HASTEN TO REPORT THAT MORE PEOPLE ARE SPENDING MORE MONEY TODAY IN WOR's 16 GREAT WAR-ACTIVE CITIES OF MORE THAN 100,000 PEOPLE EACH THAN EVER BEFORE...

WOR—*THAT POWER-FULL STATION*

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

Mgt.: LOU CLAYTON

D'ARTEGA

AND HIS

ALL GIRL ORCHESTRA

Now On

USO Camp Shows

Personal Management

ERNEST LIEBMAN

1440 Broadway, New York

Inside Stuff—Radio

Peculiar twist to original plan of the Garry Moore-Jimmy Durante show for Camel is being buzzed around radio circles. When Moore clicked heavily on a CBS Camel Caravan guest shot, sponsor went for the comic's screwball style in a big way. NBC had been expensively developing Moore on the early morning stretch, 'Everything Goes,' laying out heavy coin for a top band, yet announcer Howard Petrie and the best of production. Hence, 'Everything Goes' was offered to Camel as a Moore package, but sponsor felt a big name was needed to start the ball rolling.

Jimmy Durante and Xavier Cugat were the answer, but reportedly only in the nature of a starter-offer. Moore was slipped a $1,000-per-week stipend, a record sum for the comic, and plan was to slip back to the original early morning setup as soon as the stanza clicked.

Show has been so well received by listeners, sponsor reportedly now hesitates to change. Hence new contracts have been passed out all around, with the show soon entraining for Hollywood, where Cugat has picture chores. Stanza will occupy same NBC 10:30 Tuesday night spot when transplanted.

Expansion of their CBS commitments to full networks by General Foods, Lever Bros., and other accounts has entailed a mass of spot and local business moving among local stations during the past two weeks. In quite a number of cases these network accounts have found that batches of the newly added stations cannot be made available to them at the stipulated network time, because the stations had previously guaranteed the periods to spot and local accounts. The network accounts in such instances have either had to agree to a delayed broadcast for their programs, or forego the station.

Marine brasshats at the San Diego base are nursing a peeve against two top air stars who recently pitched their programs there and won't be invited back. One is accused of refusing to allow a comic on his show to take an encore despite continued clamor by the leathernecks. Complaint against the other is that after the broadcast star of the show declined to put on an afterpiece for the devil dogs, as has been the custom with all shows. Officers point out that camp auditoriums are made available to commercial shows for the entertainment of the servicemen and not merely as an advertiser's pitch.

When Uncle Sam took up Rudy Vallee on his lyrical offer of 'my time is your time,' it ended, if only temporarily, one of the most prolific careers in radio. In his 15 years on the air he was without a sponsor only for the brief period spanning the gap between Fleischmann and Sealtest. Crooner signed off last week to take extended duty outside this country with the Coast Guard, in which he was recently commissioned lieutenant, senior grade. Jack Haley moves into his spot to share top billing with Joan Davis.

Nearing completion is a 2,000-mile Army Signal Corps telephone line from Edmonton, Alberta, to Fairbanks, Alaska, the War Department has announced. Line, longest ever built, will carry simultaneously vocal, telegraphic and radio messages. It will link the War Department to the Alaskan fighting fronts by direct wire.

While the project is designed primarily to military messages, there is a possibility that it might be used to relay radio programs to the troops. Line will have seven talking and 14 teletype channels.

American Federation of Radio Artists branch in Chicago is setting up a Servicemen's Fund as a trust to supply assistance in the rehabilitation of members in the armed forces. First contribution to the fund was a check for $250 sent by the 'We Will Never Die' committee through Ernest Byfield, which was allocated from the profits of the recent pageant held at Chicago Stadium.

The Blue has built an average of 11 shows a month for the first five months of 1943, which is three times the '42 total for the similar period, according to Ray Knight, web production director. Forty percent are audience participation programs, and the remaining 60% is almost equally divided between comedy and dramatic material. Except for a few five-minute spots, the shows are 15 and 30-minute propositions.

Mutual has put out the suggestion that the four national networks do a cooperative in the printing of a monthly program rating chart, with the cost apportioned according to the amount of each web's billings. Mutual started publishing its own chart after NBC and CBS declined to include Mutual in their individual charts. NBC has recently reversed itself on that score.

KQW, CBS station in Frisco, devised a way to keep the attention of advertisers and civic leaders constantly focused on the station. Idea takes the form of an attention-compelling 'date card' that is sent out to remind addressees of 'a broadcast of importance to you.' Card arrives on day of broadcast in question—usually a talk by a statesman or business leader. Other CBS affiliates are picking up this idea for their own use.

WOR, New York, has sent a letter to all editors of war plant house organs in its listening area calling attention to the station's war and Government programs. The communication noted that WOR, operating on a 24-hour basis, is able to provide service for war plant workers on various shifts.

Renewals

Lever Brothers has renewed its five CBS programs, 'Burns and Allen, 'The Mayor of the Town,' 'Big Sister,' 'Bright Horizon' and Aunt Jenny.' The renewals were automatic and for 13 weeks. Young & Rubicam is the agency for 'Burns and Allen' and 'Bright Horizon.' Ruthrauff & Ryan handles 'Mayor of the Town,' 'Big Sister' and 'Aunt Jenny.'

Emerson Drug Co. has renewed 'Vox Pop' for 13 weeks effective Aug. 2. Ruthrauff & Ryan is the agency.

Corn Products Refining Co. has renewed 'Stage Door Canteen' for 13 weeks effective July 29. C. L. Miller handles the account.

Plans Air Campaign Not to Sell Public, but to Promote Material

Unique in advertising campaigns would be the one that is being contemplated by L. B. Penick, bottler of essential oils. The manufacturer is thinking of going on the air not to sell his product, but to try to stimulate production among those who provide him with his raw materials.

The raw materials are herbs and these are grown mainly in Tennessee and adjacent southern states. The small farmers, who have for many years specialized in such herbs, are now either working in war plants or devoting the soil to more remunerative products. The plan that Penick has under consideration is to run a spot campaign on stations in this southern territory urging farmers to plant more of the required herbs and reminding them that there's still a good market for these herbs.

Murray Breese Associates is the Penick agency.

Cleveland.—Bernice A. Ottney has been added to the WGAR engineering staff. She was at WBOE before joining WGAR.

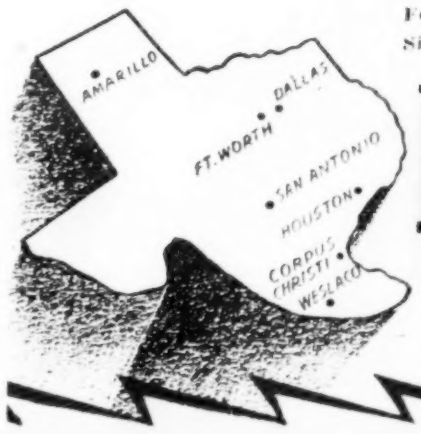
Wipe YOUR RECORDING TROUBLES AWAY

REACH BIG TEXAS EASILY AND EFFECTIVELY!

For every problem there is a solution — at least, we think so. Specifically, we are thinking of the difficulty you may be having with recordings, and we want to offer this friendly suggestion:

Texans like programs designed for Texans. We have plenty of proof of this. So why not let us help you build a live talent show . . . designed to appeal to Texans . . . and then watch it get results over the LONE STAR CHAIN!

For rates and further information, write Ken L. Sibson, Tower Petroleum Building, Dallas, Texas.



Lone Star Chain ★

KGKO FT. WORTH-DALLAS
KGNC AMARILLO
KXYZ HOUSTON
KRIS CORPUS CHRISTI
KTSA SAN ANTONIO
KRGV WESLACO

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency

WRITER-DIRECTOR

4F draft status. Now with leading agency. Open for scripting and or direction of one or two programs on contract basis. Good background writing and production of network and short wave programs. Imaginative writer. Realistic-director. Drama ... Variety ... Strip shows.

Reply to Box 360
Variety, 154 W. 46th Street
New York (19), N. Y.

Radio Team Now Co-Managing Station

Atlanta, July 6.

Appointment of John Fulton and Frank Gaither as co-managers of WGST was announced here Friday (2) by Frank Spratlin, vice-chairman of the State Board of Regents which, with Georgia Tech officials, will control the station in the future.

For the past several years the station was operated by Southern Broadcasting Stations, Inc., which leased it from Georgia Tech. The corporation's lease was terminated recently when the FCC directed that Georgia Tech, as owner, should have direct control.

Veterans of southern radio, Fulton and Gaither for years conducted a program called 'The Sidewalk Snoopers.'

Betty Grove, who joined WTOP, Washington station of CBS, as a writer about a month ago, has won one of the five annual awards of the Josephine Shapp competition for 'distinguished contribution to advertising.' Nationwide contest is sponsored by the women's advertising clubs.

Fly Charges Cox Is Monop Tool

Continued from page 32

marked, 'the wives and sweethearts of the soldiers and sailors, and the men of the armed forces themselves are looking to our military authorities to direct the winning of the war with the least possible loss of lives. Even Fly owes a service to the nation, rather than the disservice of trying to destroy the confidence of the soldier in his commanders by charging them with conspiracy to destroy the FCC.

'This commission is made up of seven members and several hundred employees that many of our citizens feel could better serve their country during this great conflict by carrying guns.

'Has not Fly, in issuing the statement in question, confessed to all the people just what the Army and Navy think about his interference? If the first public hearing of the special committee has thrown Fly in such a state of hysterical wrath, what will be his condition after this inquiry has really gotten underway?'

24 Counts Against FCC

Twenty-four 'widespread accusations' against the FCC were read into the record Friday (2) by Garey at the Cox committee's opening session. The charges:

1. 'That it has been and is so completely dominated by its chairman that, for most purposes, it has become and is a one-man Commission.

2. 'That its powers are unlawfully exercised for the purpose of furthering its own political ideologies and philosophies.

3. 'That its powers are employed to reward its political friends and punish its political enemies.

4. 'That it is entirely motivated by political partiality and favoritism in the performance of its duties.

5. 'That the radio industry has been so purposefully terrified by the Commission that it is enslaved and lives in an unremitting state of fear, as a result of which it acquiesces to every whim and caprice of the Commission.

6. 'That the fear engendered in the industry is so great that licensees refrain from challenging unlawful excessive acts of the Commission or from asserting their legal rights.

7. 'That it acts arbitrarily, capriciously and without warrant of law.

8. 'That in its quest for power it has incurred the antagonism and distrust of other Government departments and agencies.

'Seeks Domination'

9. 'That it has sought to dominate and control the entire communications field, private and governmental, without lawful authority and contrary to the express intent of the Congress.

10. 'That, in its lust for power, it has usurped the functions of the Congress by arrogating to itself the determination of matters of legislative policy resting solely within the competency of the Congress.

11. 'That, in pursuing this course, it has adopted and followed the reputed communistic technique of 'cessation and gradualism.'

12. 'That it has deliberately abstained from seeking from the Congress powers exercised but not possessed by it because of the fear that the grant of such powers would be denied.

13. 'That it has made misrepresentations to the Congress for the purpose of securing appropriations, and has expended appropriated funds contrary to the purpose for which they were granted.

14. 'That it has unlawfully augmented its appropriated funds by procuring the transfer to it of funds appropriated to other departments and agencies.

15. 'That it has violated the laws of the United States and defied the will of the Congress.

16. 'That, it has wilfully evaded and procured the evasion and violation of laws affecting the civil service.

17. 'That it has sought to cloak itself as an essential war agency making a vital contribution to the war effort, whereas in truth its alleged war activities constitute a danger and menace to national security.

18. 'That, in furtherance of its alleged war activities, it has drawn to its use manpower and critical materials from the limited sources available and needed by the armed forces of the United States, and has procured the exemption from military service of a large number of persons not entitled thereto.

19. 'That it has set up a group, commonly called 'the Gestapo,' for the purpose of unlawfully dominating the radio industry and rendering it subservient to its will.

20. 'That 'the Gestapo,' under the guise of lawful and proper investigation, is violating constitutional rights of individuals.

21. 'That it has been guilty of reprisals against individuals who have attempted to challenge its asserted powers.

22. 'That, in its pursuit of power and dominance over broadcasting, it has neglected its functions, duties and responsibilities in other fields of communications.

23. 'That it is so much interested in obtaining publicity that the possibilities of publicity affect and govern its judgments and determinations.

24. 'That, notwithstanding the express statutory prohibition to the contrary, it has sought to exercise the power of censorship over radio broadcasts and has interfered with the right of free speech over the radio.'

'Subsidizing the Press'

A threat to one of the most important news sources for radio stations, press and commentators was contained in the first hearing. Although it was generally overlooked by newsmen, the threat was contained in ridicule of the FCC foreign broadcast intelligence service by Garey.

Garey called the information monitored by FCC and turned over to OWI for dissemination as 'nothing more than a sort of glorified, worldwide newsgathering and dissemination agency which serves the national and international press associations, the daily press and the broadcasting companies.' Whole idea here seemed to be that FCC was wasting the Government's money to subsidize the press and broadcast stations.

The information referred to is monitored from Axis broadcasts. No private news gathering agency has either the equipment, personnel or means in wartime to do the job. If the service were to be eliminated, press and radio would be cut off for days from some of the war's biggest news stories, and some would be missing completely.

The kind of stories first picked up and disseminated in this manner included: the end of the Russian worldwide comintern; the death of Jap Admiral Yamamoto; the landing of American troops on Attu; the final windup of the battle for Attu.

Frank McDonnell, Jr., Suicides in Frisco

San Francisco, July 6.

Frank McDonnell, Jr., salesman for KGO in San Francisco, and formerly in radio sales work in New York and Chicago, took his own life in Frisco by swallowing a huge overdose of sleeping tablets.

He left notes—one to his wife, Vera, in Las Vegas, Nev., seeking a divorce — telling of his discouragement with life.

McDonnell went to KGO two months ago from KSFO, Frisco, where he was national sales manager. Before that he had been sales manager of Advertisers' Recording Service, New York, and with WHN, Columbia Broadcasting System radio sales, New York, and WBBM, Chicago.

Payroll Traffic

Toledo—Bill O'Day is newcomer to spieling staff of WTOL, coming from WBLK, Clarksburg, W. Va. Newscaster Charlie Baxter has left WTOL to join the U. S. Navy.

Akron—Mickey McClowry has left the staff of WJW. Also leaving WJW is announcer Russell Lengs, who will "fatten up" on a farm in an effort to qualify for service in the Army. Bob Hinners is taking Lengs' place on the late night trick.

Portland — Edwin A. Browne is back at his old post of continuity chief of KGW-KEX, following Army discharge in Florida.

A. C. (Bert) Griscom, formerly of WFIL, Philadelphia, has joined the staff of KGW-KEX as a producer after his discharge from the Army at a camp near here.

New York—Louise Lentz has been made head of the script routing division of the Blue continuity acceptance department, effective July 6. She replaces Marcella Garvin (Mrs. E. V. Bergstrom), who resigned to have a baby.

San Antonio—Richard Smith has joined the staff of WOAI as newscaster. Smith replaces Trav Cabanniss and comes here from Portland, Maine.

Philadelphia. — Patricia Bickford has taken over the continuity desk at WFIL.

Emma May Roberts, radio promotion chief for the Philly Record, be-

(Continued on page 55)

From the Production Centres

Continued from page 37

here for the next two months....Norman Blackburn, talent buyer for J. Walter Thompson, doubling over to his old job as head of the firm's picture department to write and produce a commercial short for California-Hawaii Institute (wine)....Columbia's Davidson Taylor here from New York to set up the audition for a Norman Corwin piece and to work over some of the house shows for time buyers....For weeks, Nate Tufts and his aides at Ruthrauff & Ryan were wondering what to call the Fred Brady show, summer sub for Bob Burns. So it was finally decided to call it the 'Fred Brady Show'....Larry Robertson joined Blue network announcing staff on a move from Frisco.

Word reached KNX that Jack Bersinger, former guide, was a casualty in air action over Germany ...Edgar Bergen's overseas assignment must wait until he recovers from a cold....Walter Johnson, who used to peddle radio talent for MCA, now a captain in the Marines....It isn't going to be easy, but Phil Harris has a 7:45 a.m. call at NBC July 12 for his guesting on 'Hollywood Theatre of the Air'....Guesters on Chase & Sanborn for successive Sundays are Bob Burns, Lou Holtz and Ed Gardner ....Owen Lattimore, who used to be adviser to Chiang Kai-shek, will be narrator on a new NBC program, 'Pacific Story'....Columnist Eleanor King is Pond's 'Charm Counselor' on CBS.

IN CHICAGO . . .

New York office of BBC has asked Walter Preston, WBBM program director, for a recording of 'This Is The Underground' program to send to its London office as a sample of effective technique along this line. Program is produced here and goes out over the CBS Northwestern chain. It is written by Alan Surgal and Sullivan J. Powl....Frances Clark has succeeded James J. McGuinn as picture editor of the NBC Central Division press department....Edith Davis, recently commentator on WGN's 'Women Make News,' will be commentator on the free open air concerts in Grant Park....Two WGN news programs announced by John Holbrook have been renewed by their sponsors, McKesson & Robbins and Studebaker....Harry C. Kopf, NBC vice-president and general manager here, has returned to his desk after several days' illness....More than $6,500,000 in war bonds were sold to 4,500 persons who crammed the Civic Opera House last Monday (28) to hear the 'Information Please' experts....Butch Davis has replaced Jim Poole as WGN's market reporter and livestock news analyst....Holland Engle, WGN farm editor, is spending his two-week vacation farming....Mildred Carlson, Home Forum director on WBZ, Boston, is visiting local studios and conferring with clients and agencies in this area.

Charlie Garland, WBBM local sales manager, was an important factor in the success of the American Legion Benefit Carnival last week at Des Plaines, Illinois, where he is the mayor....Philip Lord is a newcomer to that cast of NBC's Lonely Women....Jack Baker, tenor on the Blue Network's Breakfast Club, is in the Columbus Memorial hospital recovering from a sunstroke acquired while golfing....Bill Stern, NBC sports director, has been appointed chief of the radio division of the National Physical Fitness Program. Stern was named to the post by Arch Ward, Chicago Tribune sports editor, who heads the Program.

S. A. Radio's Problem Child

Continued from page 35

cional de Agricultura, is rated by some as a kind of semi-government agency, but even so it keeps from any over-strong officiating, and the Administration makes little attempt to have other outlets follow either its practices or performances. General tone on this transmitter, and, in fact, all others, ranges from mild to strongly pro-democratic. Before Axis break the blacklisted stations, Radio Maipu and Radio Cervantes, were going strong spraying Goebbels-directed Transocean venom up and down the Coast. Maipu, which even had a shortwave transmitter reportedly powerful enough to be caught in Berlin, has been completely shuttered. Cervantes is allowed to operate but without news programs. Transocean, which in addition to serving many newspapers, also acted as messenger and scout for the Axis, has been locked tight, although still operating in Argentina at this writing. [Since the Argentine revolution of last week, it's believed in New York that Transocean was one of the first to be hit by the new Pro-Allied government.—Ed.]

While most Chilean stations still work their platter jockeys from early morning to 'off-the-air,' increasing number of live shows are being heard, mainly because of job being done by Sterling Products, the U. S. drug outfit, which got Uncle Sam's blessing to ballyhoo aspirin and tooothpaste in Latin America provided it waged verbal war on the swastika spielers at the same time. Sterling a year ago sent down Bill Steele, a Texan with an accent as broad as the Pacific and formerly scripter for such Mutual shows as 'The Shadow,' 'Bulldog Drummond' and 'Sky Over Britain.' He has, in addition to putting on four weekly live half-hour shows, plus an across-the-board soap opera, more or less shifted the entire pattern of Chilean radio, with such 'novelties' as rehearsals, continuity of scripts, audience-participation shows and U. S.-style use of musical bridges, etc. as an integral part of program development.

Typical of Progress

Steele's experience is perhaps typical of progress being made in radio here as well as other smaller Latin countries where standards and practices, unlike those in Buenos Aires, Rio and Mexico City, are closer to the old-style European model than to Manhattan. At time of Steele's arrival, Sterling, which operates here as the Sidney Ross outfit, had a couple of more or less indifferent soapers, all done without even a single prior run-through. There being no ad agencies to handle the job, Steele set up a complete department, with the first objective to plug U. S. aspirin Mejoral as against the Nazi Bayer-made Cafiaspirina. First show, and currently the most popular of all Chilean serials, was 'Shadow of Fu Manchu,' five-time weekly, 15-minute stand on CB76. Radio La Cooperative Vitalicia. Steele found legiters, generally used for such shows, not only indifferent performers but unwilling suggestion-acceptors because they considered radio like playing benefits. Resultingly he dug around, finally got the Teatro Experimental of the University of Chile excited about the idea of 'a new medium,' and inked it on the dotted line. Present chief actor on the 'Fu Manchu' series is, in fact, head of the university's Latin department, who makes quite a shudder-inducing Sherlock. Manchu, incidentally, has been reworked to become a renegade Chinese plugging for the Japs and, in addition, to selling aspirin, manages now and again to get across a little subtle pro-democratic propaganda.

Mejoral also preemed Teatro del Aire, half-hour weekly, with same actors as 'Manchu.' Program has now been taken over for Forhan's toothposte, another Sterling product. Script writers for this and other shows had to be trained from scratch, and indication of just what Steele and other U. S. radio experts have been up against in some locations is fact that they had to even teach typewriter chauffeurs to put dialog on one side of the sheet and names of characters, cues, etc., on the other. Previously it used to be all mixed up.

Another weekly show, for Phillips Milk of Magnesia, 'Gracias, Doctor' ('Thanks, Doctor'), is dedicated to local medicos and also manages to smack in a 15-minute dramatization about some self-sacrificing sawbones who gives all so that the tiny tot can pull through. Occasionally corny but gets across. For Ross Pills, Steele puts on an audience-participator that's a combination of the U. S. 'Battle of the Sexes' and 'Dr. I. Q.' ideas. Ross Pills also had an amateur contest m.c.'d by Jose Bohr, Argentine-Mexican actor and film director, which for first time locally, used a warm approach to the give-'em-the-hookers. Applause to judge winners was a novel idea for Chile. Important note which has done much to change local sentiment has been the minute-and-a-half pro-democratic dramatizations which have been voluntarily inserted at the end of every 15-minute Sterling show.

Aside from these, probably best shows on Chilean air are a series of station-sponsored half-hours done with the gentle but invisible nudging of resident Yankees. Cy Nathan, recently sent down by the Rockefeller office as radio field rep, has done much to spark and improve this kind of show throughout Chile. He was formerly with Lord & Thomas.

Having a Wonderful Time

Best of the pro-democratics is 'De Mujer a Mujer' ('From Woman to Woman') on CB76. It's a daily 15-minute shot which goes on during the strong after-lunch period of 2 p.m. and describes the doings of a fictitious Chilean family travelling in the States. Papa, mama and the ninos are a great bunch of letter-writers, and their having-wonderful-times form start of program, which then fades off into dramatization of what they see and do up north. Show, written and megged by Raul Valasco, has not only caught on because of entertainment value, but has been an especially 'painless' way of getting across what U. S. citizenry, particularly distaff side, is doing to aid the war effort. Another sock sustainer on CB76 is 'Hugo Silva Escribe' ('Hugo Silva Writes'), a Monday through Friday 10-minute editorial and column. Silva, editor of El Mercurio of Antofagasta, is one of the top Chilean newsmen invited to the States as guest of National Press Club.

Even zippier in its smacks Axisward is 'Frente al Conflicto' on CB57, which features another Chilean fourth estater, Juan Artusa. 'Dia en Sintesis,' a 15-minute daily, especially-scripted reworking of United Press news on CB76, has also attracted a large following.

Most of the efforts produced by the Coordinator of Inter-American Affairs, like 'March of Time,' 'Tributo a los Heroes,' 'Contraespionaje' and 'Hit Parade,' are carried here via transcriptions.

Spot phrases are still bane of local radio, with U. S. and local advertisers equally favoring the 20-times-a-day hammering of some trade phrases. Ipana and Alka-Seltzer go particularly heavy on this kind of stuff, as do such local wines as La Granja and Casablanca. U. S. Zenith radios concentrate on spots only, and British perfume line, Atkinson's, use same method.

Radio La Cooperativa Vitalic ranks at the head of the broadcasting picture, and is owned by Chile's largest insurance company of same handle. Has its own telephone-tied station in Valparaiso, Chilean seaport, and a DX web which hooks it in with Temuco, Valdivia and Puerto Montt. Vitalicia's head is Raul Santamaria, young, smart progressive and generally reported to have one eye on a political career.

Agricultura, CB57, is akin to B. A.'s Mundo, as contrasted with Vitalicia, which is like the Argentine Belgrano. Agricultura has a higher standard of music and reserved spot plugging using fewer of the Chilean 'cuecas' and other disc programs.

Radio La Americana, CB130, is generally given third place, and Radio Carrera, CB126, owned by the Banco de Chile, is one of the stronger of the smaller stations. Actor Jose Bohr has been atempting to improve standard of Radio Bulnes. Another interesting outlet is Radio Chileana, owned by the big U. S. shipping firm of W. R. Grace & Co., whose vessels, particularly before the war, had the stranglehold on South American West Coast economy. Station, only one operated by a woman in Latin America, uses practically nothing else but its turntables, and picks the best of symphonic and jive recordings with comparatively little blurbing.

Radio Mercurio, owned by the amazingly rich Edwards family, operators of Chile's No. 1 daily, Mercurio, has surprisingly little standing in the air field.

20% TAX JAZZES UP BANDS

Krupa Got a 'Bum Rap,' S. F. Insiders Say; Appealing 1-6 Year Sentence

San Francisco, July 6.

Consensus of trade opinion in San Francisco is that Gene Krupa, sentenced to from one to six years in San Quentin under a trick narcotics law, was slapped down solely because he was Gene Krupa, the jive artist. Conviction and sentence will place Krupa behind San Quentin walls. Bandleader, however, remains in the county jail on 10-day stay of sentence pending outcome of appeal.

Under similar circumstances, legal authorities say, anyone else would have been charged with the possession of narcotics—in this case marijuana—and sentenced to a maximum of six months in the county jail. In Krupa's case, an old law, prohibiting use of a minor in transporting narcotics, was dusted off, with its extreme penalty of a mandatory penitentiary sentence, although no commercial traffic was involved.

Krupa's offense, as charged, was sending his 20-year-old prop boy, John Pateakos, now a draft evader, to 'ditch' a package of marijuana in Krupa's hotel room so that federal agents wouldn't find it. This brought the additional charge of contributing to the delinquency of a minor. Krupa had pleaded guilty to the contributing charge, a misdemeanor, in the belief that further action against him would be double jeopardy. He was serving three months in the county jail on this charge when convicted and sentenced on the felony charge of using a minor to transport narcotics.

D. A. Broadens Charge

Assistant district attorney Leslie Gillen charged repeatedly during the trial that most 'hot' musicians use marijuana as an 'excitent,' and that this serves as a bad example to the nation's youth. He rose to great emotional heights in denouncing Krupa as 'the idol of foolish, swing-mad American youth—an idol who now shows feet of clay.' Gillen told the jury over and over again that Krupa smoked 'this dreadful drug' so he could 'beat his tom toms faster and faster, and thus rise in his profession to highly lucrative eminence.'

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PEE WEE LOUIS DOUBLING BAND AND WAR WORK

Pittsburgh, July 6.

Pee Wee Louis (Louis Sturchio), the saxman who recently hit the front pages when a Chicago draft board placed him in 1-A despite the fact that he has six children and a seventh on way, is back in Pittsburgh again, after a brief session with the Blue Barron band, to double between a berth with the Piccolo Pete orch at the Trelon Cafe and a defense job. Sturchio's board said it merely placed him in 1-A to hurry along his taking of a berth in a war plant.

Sax player was with the small Piccolo Pete outfit in the local nitery when he went with Barron. Before that he played successively with Lawrence Welk, Baron Elliot and Chuck Foster. He rejointed Pete last night (Monday), leaving Barron in the midwest a week ago.

Straus Signs Operatic Singers for Fall Tour

Oscar Straus has signed three opera singers to accompany his contemplated concert orchestra on tour, beginning in October. Gordon Dillworth, of N. Y. New Opera Co., Elizabeth Hill, who has sung with the Philadelphia Orchestra and now has a program on WCAU, Philadelphia, where she is studying at the Curtis School of Music, and a Mary Strug, are the singers.

Straus intends to begin organization of his orchestra sometime next month. It will be composed of about 40 pieces and probably will begin its tour Oct. 12 at the State theatre, Hartford, Conn.

Par Signs Kenton

Stan Kenton's orchestra has been signed by Paramount Pictures for one film, to be made before January, 1944. Kenton will be on the Coast from mid-September until that month. Thereafter he may be circulating around the country with the Bob Hope-Pepsodent show, for which he was signed recently to replace Skinnay Ennis, who's in the service.

Kenton is currently at the Palladium Ballroom, Hollywood, until July 27, when Jimmy Dorsey succeeds.

Band Bookers Also Muddled On Tax Matter

With 20% withholding taxes to be deducted from salaries of all wage earners beginning this week (first payday after June 30) the band business—leaders, booking agency executives, accountants, and all concerned with its financial problems—are in confusion. No one seems to have a definite idea on how the tax sums will be deducted except theatre circuit operators, who met in N. Y. Friday (2) and agreed to take the 20% off the top of all salaries of bands and acts (see separate story) until a definite ruling is forthcoming from the Treasury Department.

However, the band agencies are proceeding on their own course. It is claimed by a committee of agency men, who have been working on the tax problem, that the American Federation of Musicians is in receipt of a letter from the Treasury okaying the itemizing of expenses incurred in fulfilling individual dates and that buyers of bands will first deduct these expense totals from a band's salary, then withhold 20% of the net. These expense lists, written separately and handed the operator just before a date begins, will include musicians' salaries, traveling expenses, commissions, pro-rata costs of arrangements, publicity, etc.

To align the AFM's standard Form B contract with this ruling from the Treasury, the wording of the AFM's agreements was changed over the past weekend to read: 'This price (called for in contract) includes expenses.'

The agency committee has also received a letter from the Treasury stating that henceforth, for the purposes of wage stabilization, all bands are to

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Met, Providence, Pulls Last-Minute Fadeout

Metropolitan theatre, Providence, R. I., suddenly decided to curtail its stage policy last week and cancelled out Charlie Barnet's orchestra, due in this week (9-11), and Tommy Tucker, scheduled for the following week (16-18). As a rule, the Met folds its stage policy for the summer early in the season, but this year intended to extend it as far as possible, only to change its stance.

Met is a three-day band date, the only theatre in Providence using bands. It will resume in the fall.

PADDING OUT

Memphis, July 6.

The Claridge hotel has booked two bands to carry through the remainder of its Magnolia Roof Gardens season. Clyde Lucas is set to open for a month on July 16, with the Bill Bardo orchestra due Aug. 13 for the final four weeks of the summer stanza.

Tommy Reynolds is current.

PENDING RULING, IT MEANS 35% CUT

At a meeting Friday (2) at the Hays office in N. Y., it was unanimously decided by legal representatives of all the major theatre circuits that, pending an official clarification from Washington, the 20% withholding tax is to be deducted from the gross salaries of all bands and acts playing their theatres starting this week, the first payroll in July.

This ends, for the time being, the 'independent contractor' status of vaudeville performers and brings home to roost with a vengeance the worst feature of the Form B contract, designating bandleaders and their musicians as 'employees,' which the American Federation of Musicians foisted on theatres last year.

The Hays Office was not involved in the meeting, although Sidney Schreiber, of the legal staff, sat in as an observer. Meeting was called only after the circuits' tax men failed to get an official ruling from the Internal Revenue Department in Washington on a trip there early this week. The tax authorities told the circuit reps that they were studying the question of itinerant performers and would soon hand down a ruling. Until then, the Internal Revenue Department refused to venture an opinion on what the theatres' procedure should be.

Realizing the possibility of the Government ruling that theatres should deduct the 20% from gross

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Agcys. Insist On Holding Bands

Major band agencies are not selling or releasing bands from contracts under any circumstances during the current shortage of outfits of all types and classes. In the past couple weeks there have been several attempts by names and minor groups to secure contract-releases, to no avail. There are too few organized groups available to let even the most modest crew slip to an opposition agency.

The situation is brought about, of course, by the substantial reduction in the number of bands, caused by induction and enlistment of leaders and musicians, plus the great increase in work opportunities, also war-born.

PETRILLO OK'S CROSBY'S 'DIXIE' DISCS FOR DECCA

Hollywood, July 6.

Bing Crosby, carrying a paid-up drummer's card in Los Angeles Musicians Local 47, was permitted to record two songs without orchestral accompaniment for Decca.

Permission was granted by James C. Petrillo on condition that Crosby use only his voice and refrain from thumping a drum. Numbers are 'If You Please' and 'Sunday, Monday and Always,' from Crosby's current film, 'Dixie,' which were waxed recently by Frank Sinatra in New York for Columbia under similar conditions.

Columbia will not immediately release Sinatra's recordings of the tunes from Crosby's film, 'Dixie.' It has scheduled first the singer's coupling of 'You'll Never Know' and 'Close to You.' This disc will be on the market the end of this week, having been shipped July 1.

Victor also has vocal recordings made without musicians to combat Sinatra on Columbia and Dick Haymes on Decca. These feature Perry Como, the new soloist rising in opposition to the other two. Como is currently at the Copacobana, N.Y., and two weeks ago he recorded 'Goodbye Sue,' 'Secretly,' and 'There'll Always Be a Rainbow' for Victor label. First of these sides will be on the market about July 16.

Xavier Cugat and his band checked into Metro for two pictures, 'Mr. Co-Ed' and 'Tale of Two Sisters.'

Industry Lawyers Hold Little Hope That WLB Will Even Try to Solve Complicated AFM-Disk Co. Issue

Washington, July 6.

War Labor Board, at a meeting today (Tuesday), voted by unanimous consent to conduct a public hearing at 10 a.m. Friday morning (9) to determine whether or not the Petrillo case is a labor dispute over which the WLB should take jurisdiction. Board sent copies of wire to Petrillo and the seven transcription companies involved inviting them to attend Friday's session.

Amusement industry lawyers who specialize in labor matters seemed to be of the opinion yesterday (Tuesday) that the action of Secretary of Labor Frances Perkins in certifying the recording shutdown to the War Labor Board will develop little of material value in settling the dispute. The legalities were dubious, not only as to whether the matter would reach the hearing stage before the WLB, but whether any Government body would at this time undertake to solve the underlying issue of the controversy.

The American Federation of Musicians, it was pointed out, was not asking, in its strike against transcription and phonograph manufacturers, for an increase in individual wages or improvement of working conditions. The AFM has advanced as the crux for settlement of the shutdown not a demand for new scales, but rather a new philosophy, or theory, of unionism.

James C. Petrillo, AFM prez, and his advisers, are talking in terms of not today but tomorrow. They are not interested in obtaining added fruits for the men who actually do the recording, but rather to set up an economic cushion against the un-

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Burton Splits With Barrie

Gracie Barrie and Bill Burton, manager of her band before and since the singer's husband, Dick Stabile, went into service with the Coast Guard, have split. Attorneys for both recently completed financial and other details of the parting and Miss Barrie will henceforth be handled by General Amusement Corp., which agents her band.

Miss Barrie's orchestra opens Friday (9) at Frolics, Miami, Fla., ballroom, for four weeks.

Petrillo's Disk Crackdown Only Pertains to E.T.s

Record and transcription men are at a loss to understand the complete crackdown on transcriptions by AFM head Petrillo last week. It's generally believed that Petrillo's breach of settlement talks with the e.t. men was tantamount to destroying a going business in which important money is invested. Transcription men got the dispute certified by the War Labor Board Monday (5).

Petrillo's statements in breaking off negotiations with the transcription makers apparently were misconstrued, particularly by daily newspapermen present Thursday (1) at the meeting between the two factions. Many thought that the AFM's ultimatum included popular recordings. It does not; Petrillo's refusal to negotiate further is confined to the e.t. side of the general dispute between recordings and the AFM. He has been meeting secretly with pop disc officials the past few weeks, though both sides deny it, and in spite of the black outlook several top recording executives have lately spoken very optimistically about the chances of a settlement of their particular end of the controversy.

Petrillo's discontinuance of talks with transcription firms, which he said will not be allowed to record with AFM musicians, 'at any price,' is a frontal attack on radio outlets subsisting entirely or in part on recordings. These stations are the thorns that have bothered Petrillo for some time. Few employ live musicians. His argument with pop-disc makers, who supply these sta-

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Harry James' Draft Bd. Promises A Wedding Gift

Harry James will be placed in a 1-A classification by his local Beaumont, Texas, draft board, since his recent divorce and subsequent marriage Monday (5) in Las Vegas, Nevada, to Betty Grable. James was divorced by his wife, the former Louise Tobin, former vocalist with Benny Goodman's band. They had two sons, and the divorce and the leader's marriage removed him from a dependency status, which up to now has kept the 27-year-old leader in 3-A.

James and Miss Grable returned to California immediately after the Las Vegas ceremony, which was witnessed by Manie Sachs, Columbia Recording Co. executive on his way to California on a business trip. Sachs left N. Y. with James early Friday (2), after James' band completed a stay at Frank Dailey's Terrace Room, Newark, N. J.

A member of the Beaumont draft board stated Monday that steps would be taken immediately to put James in 1-A.

DUNHAM 'CALLED' BY UNION ON STANDBYS

Sonny Dunham was recently called before the executive board of N. Y. local 802 of the AFM to explain why it had not received payment for standby men during Dunham's stay at the Capitol theatre, N. Y. Dunham explained, through his manager, Warren Pearl, that the salaries had been paid directly to 16 musicians, who were brought into the theatre for that purpose and paid individually. Five of them were fiddle players used to augment Dunham's combination to background Marta Eggerth, film singer on the same bill. Local then withdrew its request.

Dunham's procedure in hiring individual men to remain at the theatre during his stay, and using a portion of them onstage, was unorthodox. As a rule, when a traveling band plays a N. Y. theatre, requiring payment for standbys, the money is paid directly to 802 and placed in its unemployment relief fund. Musicians are never brought into the theatre to earn the money by performance or simply being present, although that apparently is permissible.

Rey Takes Leave From War Work for L. A. Date

Alvino Rey is bringing his orchestra out of semi-retirement in a defense plant to open a sixweek location date at the Aragon Ballroom, Los Angeles, Calif., next week (14). Rey has been working with his band at the Lockheed-Vega airplane plant near L. A. for about six months, during which time he was fulfilling regular dance work booked for him by MCA's Coast office.

Several weeks ago Rey's band, which went into Lockheed with him, was bothered by draft board officials despite the defense jobs. About six of his men were classified 1-A. Happy Goday, formerly with Leeds Music Co. in N. Y., is Rey's road manager, also working at the factory.

McIntyre Robust $58,000, N. Y.; Gray Solid 29G, Cleve.; Lyman Hot 33G, Pitt.

Estimates for This Week

Mitchell Ayres, New York (Paramount; 3,664; 35-$1.10)—With Andrews Sisters, others, on stage, and 'Dixie' (Par). Boxoffice pull of stageshow and Bing Crosby film spelled very strong $74,000 for second week concluded last night (Tuesday). Remains on.

Gracie Barrie, Washington (Capitol; 3,434; 30-75)—Plus 'Ox-Bow Incident' (20th). Nifty $23,000, almost all via band.

Les Brown, Chicago (Chicago; 4,000; 40-75)—With 'Hit Parade of 1943' (Rep). Big $50,000, with picture a help.

Glen Gray, Cleveland (Palace; 3,700; 35-85—With '2 Tickets to London' (U). Solid $29,000.

Horace Heidt, Detroit (Michigan; 4,000; 55-75)—Combined with 'Background to Danger' (WB). Getting good holiday play and headed for great $49,000. Crix enthusiastic for all-around pull of show.

Woody Herman, Los Angeles (Orpheum; 2,200; 40-65) — With 'False Faces' (Rep). Herman goes big in this town and will catch solid $25,000 for the week, extra holiday shows helping.

Abe Lyman, Pittsburgh (Stanley; 3,800; 30-75)—With Bonita Granville on stage, and 'Background to Danger' (WB). Lyman's blazing through, with help of flicker star, whose marquee value is big, to best week WB deluxer has had since Tommy Dorsey played about a year ago. Looks like sensational $33,000 and may top that. This is more than double what Lyman did last time here in spring of 1941.

Ada Leonard, Boston (RKO Boston; 3,200; 44-99)—With Virginia Weidler, Mitzi Mayfair, Cliff Edwards, others, on stage, and 'Flight for Freedom' (RKO) (2d wk). Film h.o. here plus dull holiday weekend and unfamiliar name band for this section keeping it down to modest $22,000. Film holdover is the big handicap, and not too strong on initial week.

Enric Madriguera, New York (Roxy; 5,886; 55-$1.10)—With Jack Durant and Carmen Amaya, in person, and 'Coney Island' (20th). Drawing big over Fourth of July weekend, show pushed to sock $985,000 on third week ended last night (Tuesday) and holds further.

Chico Marx, San Francisco (Golden Gate; 2,850; 44-75)—With Frank Gaby, others, on stage, and 'Leopard Man' (RKO). Chico Marx, and his band, lifting this to fine $30,000.

Hal McIntyre, New York (Strand; 2,756; 35-$1.10)—With Three Stooges and George Tobias, in person, and 'Background to Danger' (WB). Stagebill credited importantly, along with picture, for indicated $58,000 or thereabouts, very big.

Phil Spitalny, New York (Capitol; 4,820; 35-$1.10)—With 'Stage Door Canteen' (UA). Now in second stanza and looking to possible $80,000, or in that vicinity, to establish highest figure for house since combo shows were installed nearly four months ago, this bettering initial seven days for bill.

Van Alexander, New York (State; 3,450; 35-$1.10)—With Tito Guizar, Mildred Baily, in person, and 'Human Comedy' (M-G) (2d run). Combination of in-person show and picture caught heavy holiday trade, with take on week looking big $35,000 or over.

Roy Eldridge Reduces Plans to 5-Piece Crew

Roy Eldridge has discarded the idea of forming a large band for the duration. Instead, he put together a five-piece combination and opened Saturday (3) at the Onyx Club, N. Y., three days after being booked for the job.

Eldridge, Negro trumpeter, was featured with Gene Krupa's orchestra for the past two years or so. Krupa's orchestra was disbanded over a week ago after playing several dates without the leader, who is in jail in San Francisco, serving a 1-to-6-year sentence after being involved in a narcotic rap.

George Spier's Band

Georgie Spier, formerly Sam Shapiro, radio studio trumpeter, has organized an 11-piece band which he debuted at Pelham Heath Inn, N. Y., last night (Tuesday). Outfit is an unorthodox combination featuring three trombones, one trumpet, three rhythm, two tenor sax and two fiddles.

Band replaces Henry Jerome's, which has been at the spot almost a year. Pelham Inn is lone remaining roadside spot in upper N. Y. and Westchester playing full-size bands. It is served by a bus line.

Claim Tax Easeup

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be considered independent contractors. This means that bandleaders can now raise their prices without fear of kickbacks from the wage stabilization board. Previously the War Labor Board had reclassified leaders netting less than $5,000 annually as independent contractors for the same purpose.

Questions of the 20% withholding tax as it applies to bands is not a worrisome one insofar as the better-earning maestros are concerned. They can afford to let the government hold $50,000 or so of their money until they file final tax returns. Chances are they will owe more on the final sumup anyway. It is the small and in-between bands which will be seriously injured should 20% be withheld on all monies over and above musicians salaries and personal exemptions.

These combos work on a very close margin, frequently using the net of one date to underwrite transportation costs to the next. At the end of the year they show little profit, but at least they keep working. With the government withholding 20% of the gross, their operating reserve to take care of sundry expenses will be wiped out. It's feared by agency executives that many of these bands will be forced to disband if expenses are not allowed before tax deductions.

Krupa's 'Bum Rap'

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He also impressed on the jury that Krupa 'made $8,000 a week.'

When Krupa took the witness stand Gillen persistently tried to get the orch leader to agree that 'most hot musicians are addicted to marijuana,' but Krupa took emphatic issue with this view. He said it might be true of hot bands 'playing in dives,' but that it would be impossible for members of a prominent band to habitually use marijuana in view of the split-second timing on radio, and the need for self-possession on the stage.

Judge's About-Face

Juvenile Court Judge Thomas Foley evidenced sympathy with Krupa's plight until the day for sentencing came, when he made an about-face under the barrage of 'convict Krupa' stories in Hearst's San Francisco Examiner. Foley refused to grant a new trial on defense attorney's J. W. Ehrlich's plea of double jeopardy, failure of the jury to return a special verdict on the double jeopardy question, and a technicality.

Foley then made a statement that deviated from his attitude since inception of the case and which followed the 'line' taken by the prosecution and The Examiner.

'I hope this case,' intoned the judge, 'will bring sharply to the attention of users of marijuana its vicious effects. It is ruinous of the morals and career and welfare of a person addicted to it; and above all minors must be protected from contact with its vicious influence. I certainly trust that this case will bring to everybody's attention, even those who might use it for the purpose of exhilaration, the consequences of its uses.'

District Attorney Matthew Brady had vowed that Krupa would be prosecuted 'to the fullest extent of the law' and, throughout, there was no relaxing of that intention.

Judge Foley ordered the San Quentin sentence to run concurrently with the remainder of the county jail term, with a 10-day stay of execution. This will place Krupa behind the 'big house' walls next week. Ehrlich, however, gave notice that he will appeal the case to the state appellate court.

Krupa will be eligiole for parole from San Quentin after he has served a year.

Goodman's Offer to Krupa

Benny Goodman has offered Gene Krupa a job with his (Goodman's) band any time he wants it or needs it. Krupa was a featured instrumentalist with Goodman's outfit, leaving in 1939 to form his own combination, which broke up two weeks ago after trying to continue sans Krupa.

Goodman recently visited Krupa at the San Francisco county jail in which the drummer was being held prior to trial on the felony charge, on which he was convicted. At the time he was serving 90 days on a charge of contributing to the delinquency of a minor.

Krupa last week was forced to discontinue his office in a N. Y. office building. His office furniture was moved on to the sidewalk because rent for the space hadn't been paid. Item was the responsibility of Frank Vernier, Krupa's manager, who has remained in N. Y. ever since the leader returned to S. F. to stand trial.

Ken Hopkins, former Paul Whiteman arranger, is now 1st Class Petty Officer at Curtis Bay, Md., Coast Guard training station, where he's with the post band.

20 Percent Tax

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salaries of all acts and bands, the circuit reps decided at the meeting Friday to withhold the tax in order to play safe. It was theorized that, should the theatres fail to make the withholding and the Government later decided that they should, it might be tough to collect from the acts and bands, with the theatre still held responsible to the Government.

However, in deciding to deduct the 20% from the acts, the major circuits are inconsistent with their established recognition of vaudeville acts as 'independent contractors' so far as Social Security and Victory taxes are and were concerned. They will continue to so recognize the acts in regard to S.S. taxes, but not on the withholding tax matter unless the Government finally rules differently.

35% Cut Meantime

It's recognized by vaudeville bookers and agents that the circuits' ruling, even though temporary, is going to work a hardship on everybody concerned. With the acts, the withholding of 20% of the gross, without permitting deductions for expenses, agents and booking office commissions (usually 10% and 5%, respectively), will mean that a total of 35% will come out of an act's gross salary. Inasmuch as a 20% differential often means the difference between a profit and loss with moderate-priced acts, the only possible out for the acts will be a general raise in their up-to-now standard salaries. Either that, or the final elimination of the 5% booking office fee, long considered discriminatory, and, as some agents fear, a cut in talent reps' commissions.

The 20% withholding from the gross salary will also create havoc with bands, which usually have large expenses (travel, arrangements), plus agent and booking office commissions, to contend with. The bands, however, due to the Form B contract, have no out from being ruled as 'employees,' unless James C. Petrillo, AFM prexy, should finally decide to discard Form B. He instituted the latter, incidentally, to protect the rank and file members of the union on Social Security tax payments.

It's stressed by the theatres that the withholding tax is not to be construed by performers as a confiscatory measure; that it applies merely to income tax and that any overpayments, after a return is filed at the end of the year, will be refunded by the Government. The theatres point out that, even if held as 'independent contractors,' the acts would still have to send the Government 20% of their gross incomes.

Until final clarification by the Government, all acts playing theatres will sign a dependency slip on opening day to cue the house on the amount of exemption, i.e., $12 for a single person; $24 for a married person (if his wife, or vice versa, isn't working) and heads of families; $6 for each dependent under 18 or otherwise incapable of earning a living. In cases of mixed teams, where they are husband and wife, a total of $24 is exempted from their gross salary before the 20% deduction is made.

Mortimer S. Rosenthal, associate national counsel of the American Guild of Variety Artists, was also in Washington last week in an attempt to get a ruling from the Internal Revenue Bureau on just how the 20% withholding tax applies to variety acts. Like the major circuit attorneys, Rosenthal was told the tax authorities are working out an official ruling to be handed down in the near future.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	3	1,375	5,675
Lani McIntire*	Lexington (300; 75c-$1.50)	73	1,975	125,300
Jerry Wald*	New Yorker (400; $1-$1.50)	12	1,950	23,450
Will Osborne	Pennsylvania (500; $1-$1.50)	1	2,150	3,950
Leo Reisman	Waldorf (550; $1-$2)	0	†1,525	1,525
Bobby Sherwood	Lincoln (275; $1-$1.50)	3	875	3,300
Guy Lombardo	Roosevelt (400; $1-$1.50)	16	1,975	27,725
Benny Goodman	Astor (750; $1-$1.25)	0	5,525	5,525

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Morton Downey. † Three days.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Williams and floor show headed by John Hoysradt accounted for 7,200.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Art Kassel playing to great business here; 4,000 again last week.

Ramon Ramos (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Ramos has caught on and with Ellsworth and Fairchild did 2,650, a nice increase.

Jan Savitt (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). After a slow start Savitt has hit his stride and is averaging neat 5,500.

Russ Morgan (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Couple of cool days cut patronage down to 8,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Martin, the fair-haired lad, with the swells for a lushy cover count of 4,500.

Henry King (Biltmore; 900; $1-$1.50). Followed Ted Lewis and even with the jolly weekend won't get past 3,500 tabs. Floor show just as potent a draw as the band.

Minneapolis

Carl Lorch (Flame Room; Hotel Radisson; 190; no cover or min.). This small band and Peter Higgins, singer, making fine impression and filling room nightly. Attendance averages fine 175.

St. Louis

Al Sarli (Savoy Lounge, $2-$2.50 min.). Biz is still clicking at this 'bring your own liquor' spot in the west end despite much opposish from outdoor attractions; 1,725 customers patronized the room last week.

Location Jobs, Not in Hotels

(Los Angeles)

Stan Kenton (Palladium B, Hollywood, first week). Back on the stand where he got his first big break. Holiday a big help here and he'll cut himself a rousing 27,000 admishes.

Vaughn Monroe (Casa Manana B, Culver City). In on a four-day booking and played from 8:30 p.m. to 5 a.m. on the two nights before the fourth to catch the swing shifters. Bagged a whopping 12,000. Lucky Millander followed.

Jimmie Lunceford (Trianon B, Southgate, fourth week). With the holiday coming on top of pay day in defense plants, folding money plentiful and count topped 7,500.

Noble Sissle (Casino N, Hollywood, 15th week). Trailing off with solid 5,500 customers. Spot takes new title of Cotton Club July 7 with Benny Carter's orchestra and colored floor show.

Count Basie (Aragon B, Ocean Park, fifth week). Long holiday weekend and beach weather combined to boost take to 11,000.

Jan Garber (Casino Gardens B, Ocean Park, fifth week). Shore trade split up with Basie block away and count here 10,500.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Doing terrific biz here. Breese and floor show, headed by Mitzi Green played to usual 5,000.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster still holding up as a draw bringing in around 3,700 again.

(Minneapolis)

Jay McShann (Happy Hour; 650; no cover or min.). Negro band has won considerable following. Heavy nightly attendance approximating 750.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Don't Get Around Much (15) (Robbins)	Inkspots	Decca
	Duke Ellington	Victor
2. Comin' Wing and Prayer (3) (Robbins)	Song Spinners	Decca
3. It Can't Be Wrong (3) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
4. You'll Never Know (3) (BVC)	Dick Haymes	Decca
	Willie Kelly	Hit
5. As Time Goes By (12) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
6. Paper Doll (4) (Marks)	Mills Bros.	Decca
7. All or Nothing At All (4) (Leeds)	Sinatra-James	Columbia
	Jimmy Dorsey	Decca
8. Johnny Zero (2) (Santly)	Song Spinners	Decca
9. Let's Get Lost (8) (Paramount)	Kay Kyser	Columbia
	Teddy Powell	Bluebird
10. Velvet Moon (6) (Witmark)	Harry James	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity)

It's Always You (Famous)	Sinatra-Dorsey	Victor
In Blue of Evening (Shapiro)	Sinatra-Dorsey	Victor
You Rhyme With Everything (Chappell)	Willie Kelly	Hit
Murder, He Says (10) (Paramount)	Dinah Shore	Victor
Pistol Packing Mamma	Al Dexter	Okay

Inside Stuff—Orchestras

Will Osborne wound up with a full hour on the Blue network from the Pennsylvania hotel, N. Y., through a freak occurrence which prevented Russ Morgan from broadcasting from the Edgewater Beach hotel, Chicago. Morgan was to have followed Osborne, but when the former's men got on the stand for the broadcast it was found that it was too cold and windy on the Edgewater's open, summer bandstand to broadcast.

Blue's engineers got word in N. Y. that Morgan wouldn't be available just before Osborne went into his closing theme, and since the latter didn't have a program of tunes made up for more than a half hour, he was forced to improvise one as he went along. As one number was being played, Osborne would hold a copy of the next to indicate what was to follow. Between announcements, the men scrambled to pull them out of their books.

Woody Herman's opening at the Orpheum theatre, Minneapolis, has been deferred from the usual Friday to Saturday (10) because he was unable to arrange transportation for his band by train or plane from California. Herman played the Orpheum theatre, Los Angeles, past week, closing yesterday (Tuesday), and in order to make the Minneapolis opening he was obliged to ship out on a certain train, which couldn't accommodate him. Unable to charter a plane, leader was forced to arrange with the theatre to open one day later.

Cliff Leemans, drummer, and Tommy Peters, trombone, formerly with Gene Krupa, join Herman in Minneapolis. Leemans replaces Frankie Carlson, former part-owner of the Herman band, who remains in California.

Local band leader in a key city has been trying to get a break in New York for several years now and lately he's had not just one offer but a flock of them. Couple of the jobs placed before him have been choice ones, too. However, he's turning them all down, admitting confidentially that he realizes he wouldn't be able to keep his band together in the metropolis for even a week now with the raids the big-time maestri are making on musicians. So he's content to stay where he is, hang on to those men the draft doesn't snatch and work as often as he likes. There's not so much recognition in it, he says, but at least the work's steady.

Chicago Tribune editorialized last week (2) on the case of Louis Sturchio, 30-year-old sax-clarinet player with Blue Barron's band, ordered by his draft board to get a defense job or be inducted despite a wife and six children. Leading the essay with a discourse on why sports and music are essential to morale, the Tribune writer went on to point out that it was doubtful that a professional musician, with no skill as a mechanic, could earn enough in a war plant to support six youngsters.

Sturchio has since returned to his home town, Pittsburgh, where he is now doubling between band and war work, as detailed in the Dance department of this issue.

Van Alexander made an unusual explanation to his audience during a performance at Loew's State, N. Y., last week, explaining briefly the difficulty bandleaders encounter currently in securing and holding musicians due to the war. He used the spiel to introduce a solo effort by Bobby Rigney, his drummer, who, he asserted, was only 16 years old.

There are numerous bands now that are staffed wholly or in part by below-draft age musicians. Sixteen and 17-year-olds are becoming commonplace. They are, of course, confined mainly to those bands which cannot pay the salaries demanded by better known musicians still out of service for various reasons.

Petrillo-E.T.'s

Continued from page 41

tions with program material, is not as sharp, since they contribute a lesser percentage of discs. Dispute with coin machines is now and always has been of a secondary nature. Petrillo is sure the machine operators will settle with the AFM as soon as he signifies a willingness to do business with them. His main object has been the stations, which obviate the need for live musicians by the use of recordings.

At the meeting with e.t. men, Petrillo claimed that he would allow popular orchestras to make recordings free of charge if it could be made certain that these discs would be available to the armed forces for free; that is, if they were placed in coin machines, or reproduced by other means that didn't cost members of the armed forces money to hear them.

On the same day (1), Petrillo called a strike of remote orchestra broadcasts on the Mutual network because of a dispute between the Rochester, N. Y., AFM local and station WSAY, in that city. With this action he cut nine bands in various parts of the country off the air until the dispute was settled. It hadn't been ironed out at press time yesterday (Tues.).

WSAY Also Looks to WLB

Rochester, N. Y., July 6.

Gordon P. Brown, owner and general manager of WSAY, whose refusal to contract for five musicians caused James C. Petrillo to ban all remote sustaining broadcasts on the Mutual net, sees his stand as a test case. Brown expects the case to be referred to the War Labor Board by James Carroll, federal conciliator, for a ruling on whether a union 'can force a radio station to employ musicians it doesn't need.'

In the contract which expired last September, Brown used a single musician, while WHAM contracted for 14 and WHEC 10. Demand of the union that WSAY increase the number to five brought on the controversy that culminated in the Petrillo ban.

Band Bookings

Bob Allen, July 16, Sandy Beach Park, Russell Point, Ohio; 17, Castle Farms, Cincinnati; 18, Lakeside Park, Dayton; 19, Joyland Park, Lexington, Ky.; 21, four weeks, Roosevelt Hotel, New Orleans.

Gracie Barrie, July 9, four weeks, Frolics, Miami.

Sonny Dunham, July 13, Aud., St. Louis; 14, Sports Arena, Indianapolis; 15, Paramount theatre, Anderson, Ind.; 16, four weeks, Sherman Hotel, Chicago.

Freddie Fisher, July 18, 10 weeks, Radio Room, Hollywood.

Chuck Foster, July 28, Terp B., Austin, Minn.; 29, Roof Garden, Arnold's Park, Ia.; 30, week, Orpheum theatre, Omaha.

Glen Gray, July 16, week, Eastwood Gardens, Detroit; 23, Arena, London, Ont., Can.; 24, Sports Arena, Rochester, N. Y.; 26, indef., Pennsylvania Hotel, N. Y.

Woody Herman, July 16, week, Riverside theatre, Milwaukee; 23, week, Chicago theatre, Chicago; 30, week, Circle theatre, Indianapolis.

Jack Jenny, July 13-22, Blue Moon, Wichita; 23, Aud., Tulsa, Okla.; 24, Aud., Kansas City.

Louis Jordan, July 19-21, Plymouth theatre, Worcester, Mass.; 22, Arena, Jamaica, L. I., N. Y.; 23, week, Apollo theatre, New York; 30-Aug. 1, State theatre, Hartford, Conn.

Spike Jones, July 23, Orpheum theatre, Omaha; 30, Tower theatre, Kansas City.

Stan Kenton, July 28, five days, Rendezvous B., Balboa, Cal.

Johnny Long, July 12, McCarron Park, New York; 15, (until October) New Yorker Hotel, N. Y.

Jerry Wald, July 15, Central Park, New York; 16, Prospect Park, Brooklyn, N. Y.; 17, Rainbow Room, Allentown, Pa.; 18, week, Million Dollar Pier, Atlantic City; 28-29, Poli theatre, Waterbury, Conn.; 30-Aug. 1, State theatre, Hartford.

Joe Venuti, July 21-22, Poli theatre, Waterbury, Conn.; 24, week, Palisades Park, Fort Lee, N. J.

Oberstein Appeals AFM Expulsion; Asks Right to Sue for Reinstatement

WLB-Disc Issue

Continued from page 41

employment blight of technological progress and for the benefit of the AFM's entire membership. It is this pholosophy that any Government body would have to entertain in adjudicating the controversy. This theory being something outside the ken of its experience, or the experience of any official arbitration group, the WLB, state these lawyers, would be loath to get itself involved in the process of examining the right or wrong of the philosophy.

The union's stand, the legalites state, opens up an entirely new vista of employer-labor relations. The union assumes for itself the role of its members' keepers, not only when they are working but also when the developments of science or invention eliminates a portion of the members permanently from their chosen profession. When the issue is eventually joined it will be up to the courts themselves, aver these lawyers, to determine whether a union, in refusing to permit its members to work for an industry unless the members' future economic being is protected, is not only destroying property but violating the fundamental rights of its fellow citizens.

NAB Welcomes WLB Action

Following the announcement Monday (5) by Secretary of Labor Frances Perkins of the certification to the National War Labor Board of the American Federation of Musicians fight with the transcription companies and radio stations, Neville Miller, National Association of Broadcasters prexy, stated that the broadcasting industry welcomes the action as a step toward settlement.

'The Petrillo dispute,' said Miller, 'can now be disposed of in orderly fashion on its merits in line with the country's wartime labor policy.

'The board is now obligated to direct the striking musicians to return to work immediately so that further damage to our wartime communications system may be averted.'

Reference to the 'striking musicians' ties in with the fact that the WLB would have to decide whether the musicians are on strike against the seven transcription companies. If such a decision is made, the labor board, under its regulations, will have to issue a back-to-work order to the musicians so that they will make transcriptions at least while the case is under consideration.

If James C. Petrillo then refuses to order his men to make transcriptions, the WLB will refuse to hold hearings on the matter. Government circles here are not too confident that the AFM will agree to such back-to-work order.

Eli Oberstein, head of Classic Records, has requested that the American Federation of Musicians review his recent expulsion from AFM membership by N. Y. local 802. At the same time, he asked permission to take his case into court to force 802 to reinstate him, in the event the AFM's decision doesn't reverse 802's action. He intends to fight 802's move to the limit.

Oberstein was expelled from 802 membership two weeks ago, after being brought up before the trial board on vague charges of impairing the interests of the union by releasing new popular recordings on his Hit label in the face of the union's ban against recording. Oberstein's defense against 802's action is that it has never been proven by the local that his releases are made in defiance of the ban against recording, and that there is no union law against his buying masters made outside the country.

He has steadfastly maintained all along (through two previous appearances before 802's executive board) that the masters of the discs he markets were made in Mexico.

AFM head Petrillo only two weeks ago sought to stop Oberstein's suspected recording in this country in defiance of his no-recording order, by asking music publishers to refuse him the use of material they publish. This the music publishers refused, on the grounds that it would leave them open to counter suits from Oberstein for conspiracy and restraint of trade.

Rowland With USO

Will Rowland, former manager of Benny Goodman's orchestra, succeeds John Hammond as chairman of the Band Committee at USO-Camp Shows, Inc., N. Y. Hammond is departing the USO connection to join Billy Rose, leaving N. Y. next Tuesday (13) on a trip to unearth talent for Rose's forthcoming production of 'Carmen Jones,' based on the opera 'Carmen,' with a Negro cast.

Rowland will begin work immediately on the problem of supplying bands to Army camps. The USO has had okays from Jimmy Dorsey, Benny Goodman and Sammy Kaye that they would contribute time.

New Balto Ballroom

New ballroom operation is being opened in Baltimore July 16 called the Stage Door Casino. Spot, run by Jerry Green, has booked Dick Rogers' orchestra and singer Bea Wain for 10 days, following with Will Osborne for one week.

Casino was formerly a skating rink and its switch to a ballroom policy is similar to the move made by Uline's Arena, Washington, about two months ago.

Feist Presents Three Distinctive Songs

From the M-G-M Picture "HEAVENLY MUSIC"

HEAVENLY MUSIC

Words and music by SAM COSLOW

The Greatest Novelty Lyric In Years

TEN LITTLE MEN WITH FEATHERS

BEATING ME ON THE HEAD

Words and music by SAM H. STEPT

A Rhythmic Novelty That Can't Miss

I'M IN A LAZY MOOD

By EDGAR LESLIE JOE RINES MAURICE KRUMBEIN

Leo Feist inc. • NEW YORK • HARRY LINK, Gen. Prof. Mgr., LON MOONEY, Prof. Mgr.

Music War Committee's Prize Songs Now Seem to Steam Up Publishers

Indications that music publishers do want war songs, has been displayed during the past three weeks, if the record of the Music War Council of the American Theatre Wing is any criterion. At the conclusion of the meeting of the second group of judges on Thursday (31), Martin Block, who had attended as a radio and music personality, suddenly recalled that he had a music publishing house, dormant for months, and wanted to publish one of the songs selected.

This event, in conjunction with the interest shown by major music publishers in 'Rainbow Round the World,' which was the initial winner selected by the first board of judges a fortnight ago, bodes well for the fact that publishers are as vitally interested in getting their hands on good war songs as the Council is in getting the songs to the public.

Prior to Block's appearance on the roster of judges, no publisher had been named to sit on any of the song-choosing committees, but with the revelation that music publishers are itching to get their hands on songs, another setup may be added to the Council's already organized formula of picking and exploiting songs.

In the opinion of chairman Oscar Hammerstein 2d, who leaves for the Coast this weekend, the interest of publishers is of prime import to the Council, and augurs well for the possible exploitation of any song selected. To this end, he notes that a possible conjuncting factor would be to bunch the songs selected by the Council at the end of the month, no matter what the number may be, and then let the publishers hear the songs for themselves. If any are interested, according to Hammerstein, the Council undoubtedly would enjoy seeing any publisher get behind a song deemed worthy of sponsorship by the MWC.

Appearance of Block on the second board of judges along with Mark Schubart of PM; Al Goodman, radio orchestra conductor; Bob Landry, CBS; Alfred J. McCosker, Mutual; Ray Sinatra, bandleader; and Will Rowland, former manager of Benny Goodman was not made in the category of a music publisher. Original selection of judges did not include publishers, but there is no reason to believe that other publishers, if they so desire, cannot be included on the judging committee of future selections.

Songs selected at the second choosing were 'Prayer for a Soldier,' (tune which Block intends to revise as 'This is my Prayer,' if and when he publishes) written by Alice Remsen; 'There's Victory in the Air,' by Sonny Burke and Bert Reisfeld, and 'That's How I Spell America,' by Andrew Donnelly. However, any and all of these songs are open to all publishers.

Trend in the above maneuvers, that of bringing together the effort of war tune writing songsmiths and music publishers, were seen in recent meetings of the Council, when the original intention of exploiting only manuscript material was changed to that of pushing all suitable war songs on which the Council had set its stamp of approval, published or not. Hammerstein's plan, that of showing tunes selected to the publishers at the end of each month, will be submitted to the Council at the next meeting, but if previous happenings are any indications, the proposed idea will be gobbled up: as a means of bringing music publishers into their plan, that of spreading war tunes that are politically, lyrically and morally uplifting to the public.

Working hand in hand with the pubs will undoubtedly bring to light 'the' tune of this war, far before the Council's expected plans. As the one driving force of their work is strictly that of getting good war tunes to the country, the unofficial go ahead sign on the part of the publishers is the first step in bringing home to the workers on the production line that this country is at war, and that music can help win the war.

15 Best Song Sellers

(Week Ending July 3)

You'll Never Know	BVC
Comin' In On A Wing	Robbins
In My Arms	Pacific
Johnny Zero	Santly
As Time Goes By	Harms
Blue of the Evening	Shapiro
Don't Get Around	Robbins
It's Always You	Famous
Let's Get Lost	Paramount
Wait For Me, Mary	Remick
It Can't Be Wrong	Harms
Heard You Cry	CLP
People Will Say	Crawford
Star-Spangled Banner	Miller
Put Your Arms	Broadway

MWCA TO PRESENT WAR MUSIC CITATIONS IN N. Y

Presentation of merit citations to individuals and organizations that have made outstanding contributions to the war effort through use of music during the past year will highlight the annual meeting of the Music War Council of America, to be held Aug. 11 at the New Yorker, N. Y.

Council's achievements in its Music for Victory movement will also be reviewed at the confab, to which will be invited music traders who will be in N. Y. Aug. 10 and 11 for the two-day powwows of the National Assn. of Music Merchants and other music trade organizations.

Council's board of directors formulated plans for the annual session in Chicago last week, with prexy Max Targ announcing it'll be the 'most significant wartime confab' ever held in the field of music.

Delay Gin Tourney

Because of summer vacations, Gin Rummy tourney being run by secretaries in music industry will probably be held after Labor Day. List of entrants so far number over 100. Over $500 has been added coin collected, coming via recent decision by professional men in the biz to each give $10 donation beside the entrance fee of $2.50.

Purpose of the tournament is to provide radios, phonographs, etc., to former members of the music biz now in the armed forces.

MPPA, AFM, Talk Deal On Arrangers, Copyists

Officials of the New York local of the American Federation of Musicians and a committee from the Music Publishers Protective Association are discussing the terms of a new contract for arrangers, copyists and proofreaders.

The present contract, which expires Sept. 30, 1943, was signatured Jan. 1, 1940.

MPPA to Mull Stance at WLB Disc Tiff Meet

Since the controversy between the American Federation of Musicians and record manufacturers has been certified by the War Labor Board this week, the Music Publishers Protective Association will call a special meeting of the board and interested members to decide what position, if any, the industry wants to take at the WLB hearings. The announcement by James C. Petrillo, AFM prez, Thursday (1) that he was not interested in having his members make transcriptions caused a wave of heated discussion in the publishing business, with publishers asking one another whether the music industry had no choice but to remain an innocent and badly damaged bystanders.

It was recalled that Petrillo himself several weeks ago had remarked that he realized that the publishing business was being economically hamstrung by the sustained ban on recording, but, he added, it happens that in almost every strike the innocent are hurt as well as the contestants. Petrillo also said at the time that he regretted that a friendly industry found itself within the strictures of the recording ban, but that there was no way this could be avoided.

NO FURTHER SHELLAC CUTS FOR DISC COS.

There has been no new cut in materials allowed recording companies by the BEW, despite rumors around N. Y. last week that the Government had sliced shellac allotments again by two-thirds. Companies are operating, and have been since January last, on 20% of the amounts each used in 1941 and, according to one executive, they have hopes of getting an increase later in the summer.

Prior to last January, when the 20% allotments came through, all manufacturers were producing on much shorter rations. In October they were allowed 15% of the 1941 total, 5% in November, and none at all in December.

Irvin Talbot handling musical direction for Harry Sherman on two Hopalong Cassidy pictures, 'False Colors' and 'Riders of the Deadline.'

Mort Glickman and Martin Skillis writing songs and background music for 'Headin' For God's Country' at Republic.

Inside Stuff—Music

Decision in the Frank Pallma case against Sam Fox Publishing Co. was so confusing in nature that it would appear that the complaint against Fox had been dismissed, as reported. Court disallowed plaintiff's claim that Fox failed to exploit catalog, and allowed Pallma nominal damages because of Fox's failure to make an accounting in time, and failure to pay creditors in time.

Court directed an accounting in favor of Pallma in which the defendant was to pay him a portion of the moneys earned from the catalog since 1928, including income earned from ASCAP and from motion picture synchronization rights. Also, a percentage of profits of folios in which Pallma's songs were included.

Buck Ram, songsmith-arranger, who heads Noble Music Co., his own publishing house, coined the billing with a deliberate purpose of altruism. He figures 'somebody should treat the poor songwriters more nobly,' hence the tag, and he plans executing it by not only giving generous royalty terms, he says, but a 10% slice of the profits on any big song hit.

This reminds of the time Benjamin David, composer and now radio agent, formed B. D. Nice Music Co., as an antithesis to T. B. Harms, putting the play on 'Nice' and 'Harms.' David wanted to pattern his standard music house after the distinguished Harms firm, but events caused him to sell out his catalog in subsequent years.

Ability of American servicemen to carry a tune overseas and make it popular, not only among soldiers but also with the populace, is seen in 'When You Wore a Tulip,' now among the top sellers in sheet music in England. Tune, which was written in 1914 by Percy Wienrich and Jack Mahoney, was picked up by soldiers here and has caught the English public's fancy without benefit of plugging. Popularity of 'Tulip' over there will probably bring on a revival plug here from Robbins (Feist), owner of the copyright.

Pvt. Jay Sosenko, back from North Africa, told his sister, Anna Sosenko, that he 'got the biggest bang of my life when we heard Josephine Baker do a North African road company of Hildegarde. She did 'Darling, Je Vous Aime Beaucoup,' 'Ask Your Heart,' 'Last Time I Saw Paris,' and other tunes which Hildy is identified with, and when I told my buddies that the first two songs, especially, were written by my sister, Anna Sosenko, who is personal manager for Hildegarde, it kinda made me very important out there.'

Proposed plan by Capt. Glenn Miller, musical director of bands for the Army Air Corps, T.T.C., whereby major music publishers allowed Milleresque arrangements of their songs to be photostated, was met with approval last week. Idea, which was to lighten the burden of arrangers in the Army camps who heretofore had to pen the 50 arrangements for the bands located throughout the country, and which calls for 50 photostatic copies of the arrangements, was given free hand by BVC, Robbins and MPHC, first ones approached on matter.

'It Can't Be Wrong,' Max Steiner's theme from his 'Now Voyager' score (Warner Bros. film) parallels the surprise hit which befell Alfred Newman's 'Moon of Manakoora,' which was a theme of his score for 'Hurricane.' When WB got over 200,000 letters asking if the theme had been published or recorded, the company's music publishing ally rushed out a ballad. It's been a best seller for months.

Harry Link's five-year deal with the Metro-Robbins setup expires this fall. While the Feist, Inc., professional manager says he is assured of a renewal from the Loew-Metro bunch, Jack Robbins says he hasn't as yet okayed it. Link, through Feist, handles the bulk of the Metro filmusicals, and is thus close to the studio bunch, commuting back and forth constantly.

Jimmy Campbell, now g.m. of Variety Music Co., Hollywood (Arthur Freed's firm), is having trouble getting reinstatement into Contact Men's union. Previous payola charges now haunt the former London music publisher who has since taken out his first U. S. citizenship papers in an effort to get located in the American music business. Case may go to arbitration.

Another yesteryear oldie, 'That's What the Rose Said to Me,' is being hypoed for revival by Jack Mills Music Co. 'Rose,' with lyrics by Ben Barnett and music by Leo Edwards, was introduced 25 years ago by Bessie Wynn, one of the top canaries of that era. Song has been spotted in Gloria Jean starrer for Universal, 'It Comes Up Love.'

Stores around New York that carry stills of film and dance faves are cashing in on the current wave of popularity of the Jameses and Sinatras. One place reported more than 100 kids in one day asked for the now No. 1 fave of the day, namely Sinatra, and the kids are being clipped as much as 25c a still (ordinarily a nickel) and getting it.

ASCAP has turned over check for $4,966.46 to the Armed Forces Master Records, Inc., the outfit supplying servicemen with recorded music libraries. The sum was raised at the Rachmaninoff Memorial Concert, sponsored by the Society June 1 at Carnegie Hall.

New executive committee of Songwriters' Protective Association has been formed to confer and advise with E. C. Mills, exec director. Committee consists of George Meyer, chairman, Stanley Adams and Charles Tobias, with Milton Drake and Abel Baer alternates.

Capt. Meredith Willson's 'Yankee Doodle Girl' has been adopted by the War Department as the official WAAC song. Word & Music, Inc., is the publisher.

Today 75% of our entire military personnel is in the Army Ground Forces . . . yet we hear very little of the important part our INFANTRY plays at the many battle fronts throughout the world » » These unromantic mud-sloggers, who, on their own two feet, will eventually beat the enemy to his knees and "unconditional surrender," now for the first time have a song of their own » » Here it is » » a strong down-to-earth song for the *marching* soldier who does his fighting

"MAN TO MAN"

(INFANTRY SONG)

WORDS & MUSIC, INC., 1697 Broadway, NEW YORK, N. Y.

Donates Song to USO

Detroit, July 6.

Seymour Simon's new tune, 'At the USO,' not only has been dedicated to the local USO but the organization also will receive all royalties from the number.

Composer, who's on board of the Detroit USO, made his donation to the organization last week. Tune was featured on WWJ's 'Furlough Frolic' Saturday, and Lee Johnson, publicity director here, will go east this week to arrange for other USO centers throughout the country to help boost the local kitty through use of Simons' number.

Jimmy Stevenson has shaped up a new band in Detroit currently playing at Nebiolo's. The combination includes Merton Bowen on the sax, Medrik Rue, bass; Frankie Bauer, drum, and Van Vleet, trumpet.

Walter Scharf preparing the score for 'Nobody's Darling' at Republic.

PSA's Cue to SPA and ASCAP

The Poetry Society of America, prexy Alfred Kreymborg reports, abhors the sentimental lyrics being turned out by Tin Pan Alleyites during these times of stress. What the PSA wants the SPA and ASCAP to do is lay off the tear-jerkers and begin turning out solid American folk music.

The real poets, Kreymborg points out, can best write national songs that will live with a Capital L, and the stuff now being junked out at a nickel a throw is so much bilgewater. Poets Society has approached ASCAP to work out some way to transform the 'boys in khaki and girls in lace' theme into a more folklorish type of writing. The boys around the Brill Building may not be aware of this, so they better brush up on their Walt Whitman.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 28-July 4, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 26 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first 26 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Cabin In the Sky—†'Cabin In Sky'	Feist
Comin' In On a Wing and a Prayer	Robbins
Don't Get Around Much Anymore	Robbins
Don't Worry—†'Salute For Three'	Paramount
Heavenly Music	Feist
I Don't Want Anybody	ABC
If You Please—†'Dixie'	Famous
I Heard You Cried Last Night	CLP
I Never Mention Your Name	Berlin
In My Arms	Pacific
In the Blue of Evening	Shapiro
It Can't Be Wrong—†'Now Voyager'	Harms
It's Always You—†'Road to Zanzibar'	Famous
Johnny Zero	Santly
Let's Get Lost—†'Happy Go Lucky'	Paramount
More Than Anything In the World	Remick
Nevada—†'What's Buzzin, Cousin?'	Dorsey
Put Your Arms Around Me—†'Coney Island'	Broadway
People Will Say We're In Love—*'Oklahoma'	Crawford
Right Kind of Love	Witmark
Sunday, Monday or Always—†'Dixie'	Mayfair
Violins Were Playing	Lincoln
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell
MOST PLAYED AFTER THE FIRST 26	
Secretly	Southern
There'll Soon Be a Rainbow	Santly
Wait For Me Mary	Remick
I'm Thinking Tonight of My Blue Eyes	Peer
I'm Sending X's to a Girl in Texas	Melodylane
Now We Know	Mutual
Take It From There—†'Coney Island'	Miller
We Mustn't Say Goodbye—†'Stage Door Canteen'	E. H. Morris
May In Mexico	W. Goldman
Never a Day Goes By	Miller
Oklahoma—*'Oklahoma'	Crawford
On the Sands of Time	Paull
That Old Black Magic—†'Star Spangled Rhythm'	Famous
You're Irish and You're Beautiful	Harms
Paper Doll	Marks
Tonight I Shall Sleep	Allied
Brazil—†'Saludos Amigos'	Southern
Close to You	Barton
Do I Know What I'm Doin'	Melodylane
I'm In a Lazy Mood	Feist
She's From Missouri—†'Dixie'	Mayfair
Time on My Hands	Miller
What's the Good Word, Mr. Bluebird	Berlin

*† Filmusical. * Legit Musical.*

Vogel Relinquishes Two Songs to Buddy Morris

Suit by Edwin H. (Buddy) Morris against Jerry Vogel, claiming copyright infringement of 'Kentucky Babe' and 'Little Cotton Dolly' was dropped last week, when Vogel relinquished renewal rights to songs in favor of Morris. Case, which was entered about two years ago in N. Y. Federal District Court, involved renewal rights which Vogel purchased from Richard Buck, co-writer with Adam Geibel on the tunes.

Vogel's purchase, however, came after Geibel had renewed with White Smith, catalog which was bought by Morris. Recent decision of the Supreme Court in the 'Smiling Eyes' case, to the effect that writers can assign renewal rights before renewal time, motivated Vogel's relinquishment.

Goldman, With String of Creditors, Shuts N.Y. Office

Walton Goldman's splurge as a music publisher in New York ended last week with his sudden shutting down of the local office and departure for California, leaving behind him no small list of creditors. Goldman, whose catalogs include National Music Corp., Walton Goldman-Mexico and Carmichael Music, Inc., wired his New York attorney, Bernie Miller, yesterday (Tuesday) that he (Goldman) would take care of all debts and checks outstanding. It was presumed by Goldman's trade associates that he had hurried off to see his father, prominent San Francisco insurance broker, for whom the son worked before becoming a publisher.

Goldman entered into the New York music publishing field last October, setting up elaborate offices and paying top salaries to professional men and other employees. The foldup came several weeks after he and his N. Y. general manager, Sid Lorraine, parted. It is estimated that Goldman, who was without an established catalog throughout the months of N. Y. activity, dropped over $50,000 in the nine months of his N. Y. whirl.

Almost coincident with his leaving New York, the ASCAP directorate voted to admit him to membership as a publisher. It was indicated yesterday (Tuesday) by ASCAP that this membership would probably be voided unless Goldman gave evidence of being able to straighten out his publishing affairs. Goldman's main office is in Hollywood. A branch is also maintained in Chicago.

Eugene Weintraub in Hollywood as representative of Am-Rus to sell Russell musical compositions to film studios.

Romberg Asks 200% Raise in SPA Dues, 'Or Else'; Some Suspect Move To Pay E. C. Mills, G.M., a Salary

The Songwriters Protective Association is faced with an internal crisis of unprecendented proportions as the result of an ultimatum laid down last week by its president, Sigmund Romberg. Members of the association were informed in a circular letter that, unless they agreed to a 200% boost in their dues, Romberg would resign.

Initial reaction among many New York members, according to reports, was hardly encouraging to Romberg's campaign, with the majority of these inclined to construe it as an effort to obtain funds with which to pay E. C. Mills, SPA general manager, a salary. Mills recently received his last salary check from ASCAP as part of its retirement arrangement of a year ago.

Romberg made it clear in his letter that as long as he remained head of the SPA the organization would have to be an active one. To keep the SPA in action, Romberg's letter contended, it would have to press for the execution of what the letter described as the 'Mills Plan,' and to put this plan through the SPA required money. Questioning members recalled that the organization had just completed an intensive drive to collect back dues under the prodding of a rule that no member may write songs with a non-SPAite, or any member who wasn't in good standing. These questioning members also recalled that proposals advanced by Mills overlooked an important point; that is, the SPA's contract with publishers has until Jan. 1, 1947, to go, and that their adoption had another obstacle — the ASCAP membership contracts which don't expire until the end of 1950.

Romberg's Table of Increases

In his letter, Romberg declared that he proposed that 'in order to meet the necessities and do a real job,' the SPA dues be increased for the next two years, commencing with the next quarter, on the basis of the following annual table:

Member Class	Now Paying	Will Pay
A	$50	$150
B	30	90
C	20	60
D	10	30
Associate	5	10

Arguing that the SPA cannot fulfill the 'destiny' of the organization and 'accomplish its objectives within the budget made possible by the SPA's present dues,' the letter stated that the SPA must decide whether to return to 'relative inactivity' or embark on a campaign which involves not only protecting rights that are now menaced, but improving writers' working conditions.

Among the 'menaces' cited were the BMI-Marks vs. ASCAP suit now pending in the courts, and the affects of the 'Irish Eyes Are Smiling' decision. The BMI-Marks litigation is based on the theory that the publisher owns all the rights of a copyright 'to the exclusion of the writer,' while in the 'Irish Eyes' matter the U. S. supreme court held that a writer has the right to dispose of his renewal rights at any time he wills. Romberg's letter made the point that the defense of the BMI-Marks case should not be left entirely to ASCAP, since it holds serious implications for writers.

Mills Can't Be Idle

Romberg declared that he had no intention to have Mills 'sit idly by and do nothing.' The 'Mills Plan,' as Romberg saw it, was 'constructive, far-reaching, and, if carried to a successful conclusion, will establish revolutionary improvements in the songwriter's bargain position.' Putting the proposal on a personal basis, Romberg stated that he was 'entirely unwilling to have the organization revert to inactivity' and that he 'proposed to go for war, or to retire from this office and let someone else become responsible for the conduct of SPA's affairs.'

Enclosed with the letter was an assignment form allowing for the deduction of the increased dues from the member's ASCAP quarterly royalties.

DECCA AGAIN DICKERING WORLD CO. PURCHASE

Decca Records recently renewed negotiations for the purchase of World Broadcasting Co., one of the major transcription firms, according to sources familiar with both outfits. Decca officials couldn't be reached for comment (Jack Kapp, Decca head, is due back from the Coast today (Wednesday) after having left only a week ago Friday). A World official, when questioned, didn't deny the report, but refused to talk about it.

Decca once before had negotiations under way to purchase World. Nothing came of it. Decca is the only major recording outfit not affiliated with a transcription firm.

Victor Also Repressing 'All or Nothing at All'

Victor Records is repressing copies of 'All or Nothing At All,' made sometime ago by Freddy Martin, to combat the Columbia version by Frank Sinatra-Harry James and the Decca disc by Jimmy Dorsey. Disc will be marketed July 23.

It will be backed by Artie Shaw's arrangement of 'Now We Know.'

THE TOP TORCH TUNE OF THE NATION!

All or Nothing at All

NO. 1 in RADIO PERFORMANCES
in RECORD SALES (over 1,000,000 sold)

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FREDDY MARTIN (Victor)

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LEEDS MUSIC CORP.
RKO Building, Radio City, New York

Woods Theatre Bldg.
54 W. Randolph St., Chicago, Ill.

New USO Contingents Arrive In England; Split Into Three Units For 6-Month Tour of Yank Bases

London, June 17.

First bunch of real vaudevillians in this theatre of war just landed here. Include Hank Ladd, who played several weeks here in 1936 with Bert Wheeler, and his wife, Franchetta Malloy; Hal Le Roy (took a war to get him over here); Elsie Hartley (born in Portsmouth, England); Don Rice; Brucetta; Patricia Melville; Eddie Cochran and wife; Dorothy and Helen Blossom; Dorothy Dearing; Wally West and 'Limberlegs' Edwards. Le Roy was unable to work for George Black and Charles Cochran here prior to war because of film work.

Special Service Division of the United States Army held a reception with USO-Camp Shows and arrivals were introduced by Colonel Picken, Public Relations Office. William Dover, executive administrator to USO-CS, European Theatre of Operations outlined future activities of vaude artists without infringing on security act. Most of gang had been entertaining Camp Shows for nearly two years and have covered Bermuda, Panama, Caribbean area; Iceland, Alaska, Hawaii, Africa and United Kingdom.

Aggregation will be split into three units, with local acts added, and will stay here for at least six months. Although they play two weeks and lay off one, the pay is not deducted. Also no commission or traveling expenses to pay and eats and rooming are on the cuff. First unit, already working, is headed by Hal Le Roy, Patricia Melville, Blossom sisters, Eddie Cochran and wife, with three local acts. Its called 'Gals, Guys and Giggles.'

'Cabaret Time' Held Up

'Cabaret Time' is the second unit. It has been held up by transport difficulties. Topper is Hank Ladd, with Elsie Hartley, Francetta Malloy, Bucetta and three English acts. Third unit has Don Rice as topper with Mildred Anderson, Dorothy Deering, Wally West, 'Limberlegs' Edwards and one English act.

Adolph Menjou, who arrived several days ahead of this bunch, is already in harness. He is heading unit titled 'Hollywood Time,' in which he is supported by Freddy Morgan (ex-Morgan and Stone), Grace Drysdale and Travaglioni and four Britishers. Menjou, according to his statement, will be here at least three months. He hopes to replenish his wardrobe.

Other shows out are 'Show Time' (all American), headed by Stubby Kaye, Paul Le Paul, Peggy Alexander and Olga Cleem, besides three all English units with such intriguing titles as 'Jive Time,' 'Hi-De-Ho,' and 'Jam Session.'

Pitt. Nut House Folds; Victim of Gas Ration

Pittsburgh, July 6.

Nut House, an institution in local nitery belt for last several years, folded recently, victim of gas rationing and reported managerial ills, moved in town to the north Side from suburban Millvale following the ban on pleasure driving, and recently was disposed of by Mercur Brothers, who started the 'nuttery' idea here, to a syndicate of several local men.

Understood that spot, which had been making good dough under the Mercurs, prospered for a while, under the new owners. But soon after biz began to dwindle. Differences between last management and several entertainers led to an open break with Ted Blake, a Nut House fixture. Mercurs, who also operated a Nut House in Miami until two seasons ago, now run the Music Bar downtown.

Mont'l House Shutters

Montreal, July 6.

The Gaiety, province of Quebec's only vaudeville house, in operation since March, 1942, closed Sunday (4), for the summer and will reopen in late August.

Manager Tom Conway states that the house has played to good biz since opening and is closing for needed repairs and renovations.

'Icecapades' in Seattle

Seattle, July 6.

Encouraged by the near $250,000 gross by 'Ice Follies' at the Civic Arena recently, Al Wilson and Frank Hixon are opening 'Icecapades of 1943' for 13 days and two mats end of this month. It will be first time in seattle for this 150-people ice show.

House will scale slightly lower than for 'Follies,' being $2.88 top at weekends and $2.30 other nights.

Carroll's S. F. Plans

San Francisco, July 6.

Earl Carroll is reported to be interested in opening a nitery in Frisco to match the one he maintains in Hollywood. Carroll, whose 'Vanities' unit is playing here currently at the Warfield theatre, has mulled a Frisco site for some time.

Carroll believes he could shuttle floor shows between Frisco and Hollywood.

Missouri Solons Knife 'Liquor-by-Drink' Bill

St. Louis, July 6.

State solons blasted hopes of local nitery owners who were prepping to expand into adjacent St. Louis County when they killed a liquor-by-the-drink measure. A combo of brewery interests, drys and a factional fight among Republican representatives put the quietus on the proposal.

The drys regarded the bill as an effort to extend the sale of intoxicants into territory now legally dry and they feared it might establish a precedent in other counties. The breweries feared the provision requiring submission of the law to a vote by the people would be the entering wedge for local option legislation. The local nitery owners hoped the proposed law would open up lucrative residential areas for night entertaining spots and were all set to give the plan a tryout.

Saranac Lake

By Happy Benway

Benny Ressler, ex-vauder who does odd announcing jobs over radio station WNBZ, back from visit home and handed a go-to-bed order.

Mrs. J. C. Flippen weekending here and cheering up gang at the Rogers; ditto Ronald Alexander.

Thanks to Charles Wright, former tenor with Al G. Field's minstrels, and Freddy Spafford, orch leader of yesteryear for reading matter sent to the colony.

Jerry Rosenberg recently admitted to the Rogers as a new member of the ozoning gang.

Victor Gambi (Local No. 1, IATSE) checked in at the Rogers for observation and checkup.

Arthur Martens, prez, and Richard Hayes, bus. mgr. of local No. 650, MPMO, made surprise visit to Louis Goldschlag last week. Boy has added poundage via Rogers routine.

John Louden ('White Cargo') took time out to mitt this writer on his first time out of bed in six months.

Jack Altree deserves a pat on the back for his timely cover drawing on the Will Rogers 'We the Patients magazine, an abridged 'Spirit of 1776.'

(Write to those who are ill.)

Sunbrock's N.Y. Circus Fails to Reopen; Reorg Petition Lists 136G in Debts

Larry Sunbrock's 'Big Top' circus in the rear of the Roxy theatre, N. Y., still remained shuttered yesterday (Tuesday), although it was skedded for reopening Friday (2). 'Top' closed on Monday, June 28, after 10 days of operating in the red. Acts were yanked off the lot by the American Guild of Variety Artists when Sunbrock failed to produce a $10,000 cash bond demanded in advance to guarantee a week's salary for performers. Musicians, stagehands and allied crafts joined with AGVA in the walkout.

'Top's' future status was still in doubt yesterday (Tuesday), with a number of acts pulling down their rigging last week and checking out permanently after AGVA had advised them to take other engagements if they were available. However, Dick Squires, who put up a good portion of the coin to launch 'Top,' claimed Monday (4) a refinancing scheme was still being worked out, with the possibility that between $50,000 and $100,000 additional might be forthcoming to resume operation. Under the plan, Sunbrock reportedly would be reduced to status of a minor stockholder out of huddles skedded for today (Wednesday) may come a definite decision on which 'Top' will reopen.

Meanwhile, Sunbrock, listing himself as president of 'Top' corporation, filed an application for reorganization under the Chandler Bankruptcy Act in N. Y. federal court last week, placing liabilities at $136,108.93 and listing assets at $43,500, latter comprised chiefly of 'stock in trade' valued at $30,000, and $10,000 placed on deposit with AGVA and other unions. Recital of assets failed to list any cash on hand or any goodwill and evaluation thereof.

Sunbrock asked that the continuance of the circus be allowed, stating that the closing of the schools presaged a substantial increase in attendance. Petition blamed lack of attendance (circus had been averaging less than $750 a day in face of $2,500 daily operating nut) on lack of sufficient promotion and advertising.

Sunbrock's 35G Loan

Sunbrock listed himself as among the creditors, claiming he holds unsecured claims for sum of $35,000 loaned to 'Top' corporation. Petition points out grounds were leased for year from Consolidated Biological Products, Inc. (Mrs. William Fox) at $100,000, and that $20,000 is due in back rent, with negotiations pending whereby the owners will accept $10,000 for rent up to July 10. Sunbrock told court that although expense of operating the circus had been $2,500 a day, he had managed to cut it down to $1,650 through cancellation of acts' contracts and other retrenchments. Listed among the liabilities are $3,238 still due in wages, with the remainder of the amount, $132,870, in unsecured claims. Among creditors listed are radio stations WHOM, WMCA, WEVD, WBYN, WINS, WBNY and WNEW. 'Top' also owes Aldik Associates $64,300.

Sunbrock petition recites 'we're unable to pay debts' and asks court's permission to pay off employes in weekly installments with 25% down. Also sought is permission to cut merchandise creditors' claims by 50% with payment in monthly installments.

Philly Ruling on Nitery Pay Local Bd. Decision

Asserting he stepped into the case because of the important principles involved and because of its 'far reaching effects,' Mort Rosenthal, associate national counsel of the American Guild of Variety Artists, states that the ruling handed down in the Rence & Lora-Noel Sherman case involving the stopping of a salary check was made strictly by the Philly AGVA board and that he acted only in an advisory capacity. Board ruled that the performers, dancers at the Philly Shangri-La nitery, were entitled to the withheld money because there was nothing in writing authorizing the deduction, which was made on the allegation that Sherman had advanced the team money for costumes.

Because the artists took the job in Philly without a contract and failed to inform the AGVA office, in violation of AGVA rules, the team was fined $60, with $20 payable forthwith and the remainder payable if the dancers were found guilty of violating AGVA rules in the future.

RKO's Vaude—1 Day

RKO is returning vaudeville on a one-night basis to the Jefferson, N. Y., July 14, and each Wednesday thereafter will play a bill of five acts at the house. House is in the division operated by C. B. McDonald.

Dave Mordecai will probably go back into the house as orchestra leader.

Modernaires' Film

The Modernaires, vocal group formerly with Glenn Miller before his entrance into service, report at Universal on the Coast July 20 for an as yet unspecified film.

It will be first lens work for combo on its own.

Henri Noel orchestra renewed at the Latin Quarter, N. Y., nitery.

May I publicly acknowledge my gratitude to Harry Eager, Mark Fisher, his great orchestra and the entire staff of the 5100 Club, Chicago, for the three-year engagement that will live in my memory forever . . .

Danny Thomas

Oriental Theatre, week of July 9th

Personal management—ABE LASTFOGEL

DORA MAUGHAM
NOW WRITING
SPECIAL MATERIAL
Stage - Radio - Cabaret
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NOW
"RIDING HIGH"
IN PARAMOUNT'S FORTHCOMING PICTURE
STARRING
DOROTHY LAMOUR
BIG CHIEF B. G. DeSYLVA Says:
"Huh! Landry my favorite dancer."
LITTLE CHIEF LANDRY Says:
"B. G. has good taste."
CHIEF CRITIC B. M. of the Rochester Democrat-Chronicle Says:
"Cy Landry, glum faced comedian, convulsed the audience with his rubber-legged, erratic dancing in a suit of out size clothes."
NOW PLAYING
RIVERSIDE THEATRE, MILWAUKEE, WIS.

THE IMAGINATORS
BILLY, BOB and MONTE
(PANTOMIMISTS)
CURRENTLY STRAND, NEW YORK

Cops Crackdown on Balto Niteries, Raiding 4 Spots; Nude Show Charge

Baltimore, July 6.

Sudden flare up of police activity in the downtown nitery sector here resulted in raids on the Oasis, Harrys, Stork Club and Brick Wall last week. Charges ran from indecent shows to selling liquor to minors. Long-brewing difference of opinion between local Army, Navy and Coast Guard authorities and the local police, with a dash of political maneuvering, is said to have prompted the Liquor Licensing Board to act. Entire vice problem in this boom town appears due for probing.

A special vice squad has been appointed, with Capt. Joseph Itzel, former vet detective, in charge of a large squad of picked men. Itzel, long familiar with conditions in tenderloin section, is facing the problem in realistic fashion and is promising no sensational raids or wholesale arrests. Instead, he plans a constant vigil on all sources of trouble.

Nitery activity here has boomed from the population influx resulting from manifold wartime activities. Newcomers plus soldiers, sailors and coast guardsmen from nearby encampments, and many well-heeled merchant seamen, have been spreading coin freely. Any spot from a backroom with a juke box to the more elaborate bistros are naturals for constant s.r.o. Because of labor shortage, femmes have replaced bartenders and waiters, with general supervision a growing headache. Beefs are quick and often result in brawls. Among the employees in cheaper spots are questionable characters, and charges of rolling are becoming more numerous. Especially alarming to the Army and Navy authorities are the increase in social diseases and cases of fleecing service men.

Nudity

Pinch at the Oasis, first ever recorded by the nationally-known slum spot in 17 years' operation under 'Judge' Max A. Cohen, was made on the charges of a policeman in plain clothes and his wife sent in by a special squad headed by Lieut. Alexander Emerson, long-time crusading police official with a grudge against bookies, number writers, stag shows and other off-color rackets. Copper charged two strippers in the Oasis with shedding down to the actual bone. Magistrate's court dismissed one femme when the prosecuting officers admitted she was clad in bras and G string for the final flash. Cohen

(Continued on page 50)

AGVA Expects Opposish From Coast Nitery Ops To Proposed Pay Hikes

Although the War Labor Board and Salary Stabilization Board have approved increases for 3,000 nitery entertainers on the Coast, a move to be put into effect by the American Guild on Variety Artists on Aug. 1, Matt Shelvey, national AGVA administrator, has received word from Florience Bale, exec secretary of the Los Angeles local warning of anticipated trouble expected from a number of nitery operators refusing to fall in line.

Such places, says AGVA, will be placed on the national unfair list, with all AGVA acts to be yanked from the spots. Those refusing to go along, however, were described by Shelvey as the smaller spots on the Coast.

Tilted scales raise the minimums for principals in Class A spots from $65 to $75, teams from $110 to $150 and chorines from $35 to $40. In Class B spots principals will be hiked from $50 to $60, teams to $120 and chorines to $35.

Billy Rose's Unit Signs For Tour of Army Camps

Billy Rose is whipping up a 'Diamond Horseshoe Revue' for a USO-Camp Shows tour.

Revue, which John Murray Anderson will stage, is expected to be ready by the latter part of July and will stay out all summer and probably into next fall.

St. L. Nitery Sec. Jailed

St. Louis, July 6.

Claude Kelly, 23, secretary of Regal Sports Club, Inc., Negro nitery, was jailed last week on charges of forging two checks totaling $135 and subsequently admitted embezzling $1,795 of the club's dough. Kelly and four associates founded the club seven years ago and often cleared between $1,200 and $1,400 weekly via Negro name bands.

Cops were told that last December, when the club's secretary was called to the colors, Kelly assumed the job which entailed handling the money. Associates beefed to the gendarmes when a $25 check recently bounced back.

The 20% Tax

At a meeting Friday (2) at the Hays office in N. Y. it was unanimously decided by legal representatives of all major theatre circuits that, pending an official clarification from Washington, the 20% withholding tax is to be deducted from the gross salaries of all bands and acts playing theatres.

Full details are in the Orchestras section of this issue.

AGVA SIGNS PACT WITH LATIN QUARTER

American Guild of Variety Artists last week signed a minimum basic agreement with Lou Walters' Latin Quarter, N. Y. nitery. Contract is the first pacted between AGVA and Wolper. Previously, the nitery and AGVA had an arrangement via a letter of recognition setting forth salaries for principals and chorus.

Under the new M.B.A. terms, principals are inked at $75 minimums, with $50 for the chorus.

Pending resumption of negotiations this week with Monte Proser, AGVA is holding off its unfair action against the Copocabana nitery until tomorrow (Thursday), with contracts of the acts in the current show terminating at midnight tonight. AGVA and Proser have been huddling for the past few months unsuccessfully in an attempt to adjust contract differences, but a new pact is slated for signaturing tomorrow. Also involved, say AGVA execs, is settlement of a salary claim dating back to Proser's defunct Beachcomber on Broadway.

Connee Boswell Going Back Into Roxy, N. Y.

Connee Boswell returns to the Roxy, N. Y., either July 14 or 21 for her second date there within six months. Singer played the house latter part of February and early March.

Miss Boswell last week withdrew from a date at the Riobamba, N. Y. nitery, because late shows taxed her strength. She was replaced Thursday (30) by Billy Usher, a newcomer.

Guizar Out and In

Ailing throat forced Tito Guizar out of Loew's State, N. Y., stage show last Friday (2).

Tenor, however, was back in shape Saturday.

AGVA Coordinating Committee Holds Initial Confab on Agenda This Week

First official action of the coordinating committee of the American Guild of Variety Artists, looking toward restoration of autonomy within the N. Y. local, will take place this week when the committee huddles to map an agenda. Committee, composed of 21 and headed by George Jessel, Danny Kaye and Milton Berle, although former two are currently on the Coast and won't attend, will also decide when to hold a general membership meeting of rank-and-file AGVA members.

At latter session a slate of officers and directors will be chosen, a move sanctioned by the Associated Actors & Artistes of America following a petition presented to the parent 4 A's by the 'membership participation committee' of N. Y. AGVA.

This week's session of the coordinating committee will also elect a chairman. Final 4 A's sanction on autonomy, says Matt Shalvey, national AGVA administrator, will depend on the general character and conduct of the general rank-and-file membership meeting.

Petitions have been placed in circulation by the 'membership participation' group asking that the parent 4 A's reinstate Duke Granada as an organizer for the N. Y. local. Granada was removed several weeks ago by Dave Fox, N. Y. local director. Claimed by the committee that Granada had always been a 'loyal worker' on behalf of AGVA and that his removal was the result of activities to restore autonomy.

Philly's Shangri-La Folds; Report Yesner Spot $30,000 in Red

Philadelphia, July 6.

Lou (Dewey) Yesner, the ex-gob who parlayed a milk shake into one of the nation's most publicized niteries, folded his Shangri-La last Wed. (30).

Although 'the Admiral' blamed the shuttering on his failure to obtain air-conditioning equipment in the current heat spell and took space in the newspapers promising a gala reopening Sept. 16, the wise money around town is betting better than even money that the Shangri-La is closing its doors for good.

Although 'Dewey' and his Man Friday, Noel Sherman, vehemently deny it, it is variously reported that the spot was $30,000 in the red at closing time.

During the closing weeks, in the midst of a torrid heat wave, biz was at low ebb while the spot had one of the heaviest show nuts in Philly nitery history. At one time the cost of the floor show, headlined by Harry Richman and the Ritz Brothers, totaled more than $14,000 a week. During that week, however, business was fairly good, the management claiming about $25,000 gross for the week.

When the Ritzes left, however, business (except for Fridays and Saturdays) slumped immeasurably, abetted by the terrific heat and the failure to obtain cooling facilities because of priorities.

Starts 'Act of War' Fight

The right of Yesner to cancel a contract because of 'an act of war' is being fought by the American Guild of Variety Artists.

The case in point is that of the Cheena DiSimone Dancers, who were booked for a month and were paid for only three weeks when the spot folded.

Miss DiSimone, director of the

(Continued on page 50)

'Jim Crow' Section In Hub Nitery Is Charged

Boston, July 6.

Complaints that colored persons patronizing the Tic Toc Restaurant, local nitery, are seated together in a 'Jim Crow' section were made to the Boston Licensing Board at a recent public hearing.

A number of colored persons testified that on entering the cafe they were immediately escored to a corner of the nitery. The board took the matter under advisement.

ELLA FITZGERALD

America's Original Song Stylist

Headlining

AT CAFE ZANZIBAR

On Broadway

Beginning Thurs., July 8

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JOHN HOYSRADT

Comic Satirist

HELD FOR ENTIRE SUMMER

EMPIRE ROOM---PALMER HOUSE

CHICAGO

WILL DAVIDSON—Chicago Sunday Tribune: 'John Hoysradt reached a new peak in the Palmer House.'

SAM LESNER—Chicago Daily News: 'What happened in the Empire Room will spread his name far and wide.'

CAROL FRINK—Chicago Sun: 'They clapped in unison for his return.'

CHARLIE DAWN—Chicago Herald-American: 'Hoysradt's sparkling entertainment is definitely Empire Room quality.'

Personal Manager: JACK BERTELL, MCA, New York

Night Club Reviews

ASTOR ROOF

(ASTOR HOTEL, N. Y.)

Benny Goodman Orch (14) with Ray Dorey; no minimum, cover $1 weekdays, $1.50 wekends.

This is the Benny Goodman band of old, both in ability and style. Goodman has had musician trouble for some time, the same as every other top-flight combo in the country, but during his recent stay in California for film-making, he succeeded in rounding up a group that's just about as exciting to listen to as any the brilliant clarinetist put together.

Goodman's only fault, if it can be called that since the stuff is still powerful enough, is that the majority of the arrangements he uses follow the style of the band when it first became popular. He's even playing Dixieland and the men in the outfit, which includes Miff Mole, trombone, Lee Castaldo, trumpet, Hymie Schertzer, sax, obviously get a kick out of it. Since they do the band really plays—and rocks like the Goodman of old. It plays cleanly with the usual solid beat.

As for Goodman himself, the reputation he has gathered over the years as an instrumentalist still applies. He seems to have mellowed a bit recently, too; he's not quite as coldly indifferent of his patrons as he once was (or maybe he was caught on an off night). Perhaps the work of the band has something to do with it, too. At any rate the leader is warmer.

Goodman has been having trouble securing vocalists lately, as well as musicians. When caught (1) he had a different girl than on opening night a couple days before and a new boy, Ray Dorey. Latter, who hasn't yet been provided with many arrangements, seems like a find. He has a strong, legit voice, phrases well and looks okay.

Since Goodman opened business has been strong. On night caught Roof was comfortably occupied with the crowd about evenly divided between youngsters and elders. Many of the former, male and female, were in uniform. *Wood.*

Luke Riley, Pittsburgh pianist, passed up offer to go on road with Sid Sudy band in order to take spot with Maurice Spitalny crew at William Penn hotel's Terrace Room, Pitt.

HURRICANE, N. Y.

Duke Ellington Orch; Radio Aces (3), Callahan Sis (2), Coleman Clark, Leticia, Al Hibler, June Taylor Dancers (6); showgirls (3), Dave Dennis Orch; $2 minimum, $3 weekends.

Boniface Dave Wolper continues to demonstrate a flair for showmanship that's keyed strictly to the Broadway b.o. and particularly his Hurricane patronage. When, more than four months ago, he first introduced to his nitery fans Duke Ellington, he brought him on with a fanfare that found the Duke descending to the floor show level in a satin-draped elevator with the nattily-attired Duke spotted at the oak-finished spinet. Now, as then, it has the same sock value.

There's a casual, pleasing manner about the Duke, too, as he m.c.'s the show. But the feeling is inescapable as he contributes his trio of solos and as he and the band background a couple of the acts, that the real Ellingtonia, the music the Duke fans want to hear, is missing from the show routine. It's not, in fact, until the production's over and the Duke sits down and goes to work with the boys for the customers dancing that one gets the sensation that here, at last, is the real Ellington. But that, too, might be tied in with the Wolper showmanship stance, since the Hurricane, essentially, caters strongly to the hoofing trade.

Otherwise, 'Rockin' in Rhythm,' the spot's new summer revue, adds up to satisfying entertainment, although overlong, running 80 minutes when caught. The Radio Aces, trio of singing comics doing a repeat date, are standouts with their familiar routine of topical songs and muggery. Boys, in fact, had to beg off at Friday (2) dinner show.

Effective bit that clicks with the ringsiders is the table-tennis exhibition put on by Coleman Clark, former national champ, who feuds nightly with Allen Thomas, ex-Junior champ; demonstrates his hummingbird serve, uses his head to butt the balls back across the net, etc., and finally brings on a customer for a brief match with a bottle of champagne as bait. It's a refresher from the usual nitery fare and keeps the payees properly excited.

Leticia, holdover act, is still selling her package of belly-roll oomph that seems grooved to this spot, working with the line of six June Taylor Dancers who, also encoring their engagement, rate a nod for their smart job on three production numbers, particularly in the can-can finale. The gals can really dance and the costuming is a vast improvement over previous show. Rounding out the shows are Callahan Sisters, a couple of lookers who tap gracefully, and Al Hilber, blind colored singer (New Acts).

Dave Dennis and his orchestra do a trim job in playing for early part of the show. *Rose.*

SAMOVAR, MONTREAL

Montreal, June 24.

Mitchel Brother, La Dolores & Jose Fernandez, Rita Montoya, Mara Lopez, Bill Skinner Orch (6), Bill Moody Band (3); no cover; minimum $1.50 weekdays, $2 weekends.

This class downtown spot, which has just celebrated its 19th anniversary, goes Latin currently and is reaping a nifty biz harvest.

Only exception to Spanish-American atmosphere is Mitchel Brother, holdover from last week, who wows femme fans with sultry love songs in a warm robust baritone. Personable and getting most out of his material, he gives with such ditties as 'Midnight, Street of Dreams' and 'It Must Be Right; It Can't Be Wrong,' encoring with 'Beguine' for a flock of recalls and a beg-off finish.

Highlight of the Latins is the Dolores-Fernandez team who wham with pantomiming in 18th century costume of a Goya picture to Granados music, the castanets taking voice parts, paced at top speed and split-second timing. Raimondo Sachse features neat pianologing in this number. Continuing in the modern idiom, team gives sock entertainment.

Rita Montoya, brunet looker, sings and smiles her way to big applause via Portuguese sambas, Argentine tangos, U. S. A. jive and a Cuban conga. Mara Lopez, another looker, employs a sweet if rather small voice to good effect and does a deft turn of stepping. Manager Carl Grauer emcees unobtrusively and takes a bow for a Spanish song before the final curtain.

Bill Skinner orch showed class in the timing of the Spanish dancing and pleased patrons in after-show stepping. The Moody band was adequate to all demands. Biz good when caught. *Lane.*

VILLAGE BARN, N. Y.

Willie Solar, Virginia Carroll, Scott & Susanna, Zeb Carver & His Country Cousins (5), Tiny Clark, Jess Jordan Orch (7); minimum, $1.50 Monday-Thursday; Friday $2; Saturday, $2.50.

The Village Barn is a show business phenomenon. For a reasonable minimum rap one gets everything from streamlined floor entertainment down to the stuff that comes off the cob. You can start having fun at 7:45 and stay in the groove until four in the morning. From beginning to end, it's good.

Nobody knows for sure whether the bucolic stuff clicks because of the visiting firemen or by reason of nostalgia. They crowd in from out-of-town and love it. But the lads and lassies who have never tackled anything more agricultural than a radish in a windowbox also go for the whoa-bossy atmosphere in a big way. Answer is that fine showmanship is apparent throughout.

The organized entertainment is geared to the theory of audience participation. With Tiny Clark (you guessed it: he weighs about 300) handling the special events, the boys and gals come tumbling out on the floor, and brother, we mean tumbling. They play musical chairs and potato games, and they try to ride hobby horses that won't be ridden. The participants shriek, the spectators howl, and that makes the games good from both angles. They have square dances and old-fashioned movies. It's remindful of a gala night on one of the deluxe cruises in the pre-Schickelgruber days.

Aside from the c'mon-gals-and-have-fun angle, there's a whale of a good floor show. Holding feature spot when caught was Willie Solar. He's always been standard and always will be, retaining the same wistful personality and the same low-comedy makeup and delivery. Virginia Carroll, has plenty of stuff. She's a blonde looker with a good voice and would be a sure bet for top spots if she used sock material. At this show she did four numbers, all interesting, but she seemed to rely more on her voice than on her material. That's okay, but with a little more variety and some smart coaching she'd really go places.

Scott and Suzanne give out with some smooth ballroomology. Routines are suave and pleasant, and they make a nice appearance.

Zeb Carver & His Country Cousins wham the customers. It's strictly from the moonshine belt, but socko. They play every imaginable screwball musical instrument, and do a series of specialties which never leave the groove. Outfit also plays for the square dances.

Jess Jordan's orch handles the straight dansapation. A first-rate combo. *Octa.*

Octa, who's covering the less pretentious N. Y. niteries for 'Variety,' is Octavus Roy Cohen, the author.

Octa's reviews appear periodically and because he champions the cause of the small-time actor, he's treating the performers with an eye toward future development.

FAMOUS DOOR, N. Y.

Chet Boswell, Blue Drake, Iris Raye; 'Hot Lips' Page Orch (6); $1.50 minimum regularly; $2 weekends.

New show which opened recently at the Door, once known as the mecca for swing along New York's 52d St., is obviously aimed at mixed trade instead of the jive hounds who gathered to hear the Red Norvo outfit that just left. Management has brought in another hot combo, 'Hot Lips' Page, and Chet Boswell, a scat-singing emcee, but also provided a stripper and a femme singer who doesn't warble the blues, to try and garner some of the sophisticates who used to throng to the spot in past years.

Show, as it stands now, is neither fish nor fowl, but it most likely stems from fact that Page's music completely overweighs other performers, who suffered from opening night jitters and lack of floor space. Chet Boswell, introed as an emcee from the Coast, is a Louis Prima in action and mannerisms, sans horn. Lad has original ideas about how to deliver a tune, embellishing 'Body and Soul,' 'Sleepy Time Down South,' and 'Cherokee,' with unusual musical and lyrical ad libs, but stuff seems to be learned, rather than impromptu. However, as an emcee, he'd do better to limit himself to straight introes, rather than build the show up as 'in the groove and in the mood,' which he did incessantly.

Blue Drake, singer, garnered most of her past experience warbling with bands, and although an A-plus on the look-see side, she can utilize plenty of nitery technique. Gal has long blonde hair, and wears clothes knowingly, but in singing 'Foolish Things,' 'Lonesome Road,' and 'Lamplight,' she displays the wrong side of her vocal talents. Her voice is none too strong, but femme is a class spot attraction if she develops. Iris Raye, dancer, was hampered by lack of space, and was obviously unhappy about the whole thing. Page's almost unrehearsed background didn't help, either.

In the looked for swing spotlight, Page and his five sidemen, Ike Quebec, Rudy Williams, Allen Tunney, Nick Fenton and Jack Parker, pull the show along, scoring with 'Hotter than That,' 'Jumpin' Wild,' and 'Take Your Shoes Off, Baby,' Bangup finale, spotting drummer Jack Parker, could be set earlier in show to brighten the proceedings.

NIXON CAFE, PITT

Pittsburgh, June 24.

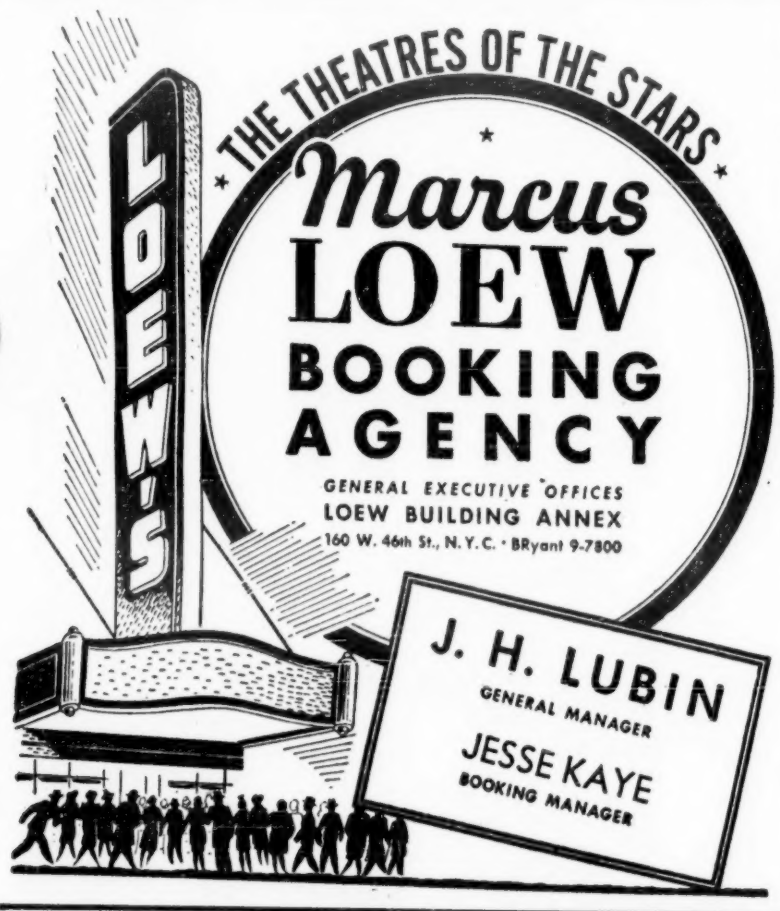
Al Marsico Orch (8), Bob Carter, DeMar & Denise, Lorraine Vernon, Sue Austin; $1 per couple cover.

Summer's here and Tony Conforti is starting the annual economical streamlining of his floor entertainment for the warm months. Show's down to three acts, not including Bob Carter, m.c. and featured warbler at the downstairs spot for the last four years, but the quality remains okay if there isn't much quantity.

Headlining is ballroom team of DeMar and Denise. Couple, he's dark and sleek and she's slight and fair, make an attractive appearance on the floor, have the slick polish of the higher class ballroomers and know how to serve up their smart stepping and acrobatic stuff stylishly. Their numbers have variety, too, and go over big.

Remainder of bill's all-femme, which is smart when the budget's restricted. Sue Austin is an oomphy dancer who's on twice, the first a toe strut with high hat and cane and the second a can-can in the traditional sex-appealing costume. She's an okay flash turn. Other gal's Lorraine Vernon, juggler a la Miss Trixie, of 'Icecapades,' and Serge Flash. Her tricks are the conventional ones but she sells them well and besides has a pair of gams and a face that reduces considerably the importance of what she does.

Carter's still a reigning favorite at Nixon Cafe with his romantic voice and first-class balladry, with Marsico's ork, here as long as Carter, dishing up crack dansapation and playing a show that's getting top accompaniment. *Cohen.*



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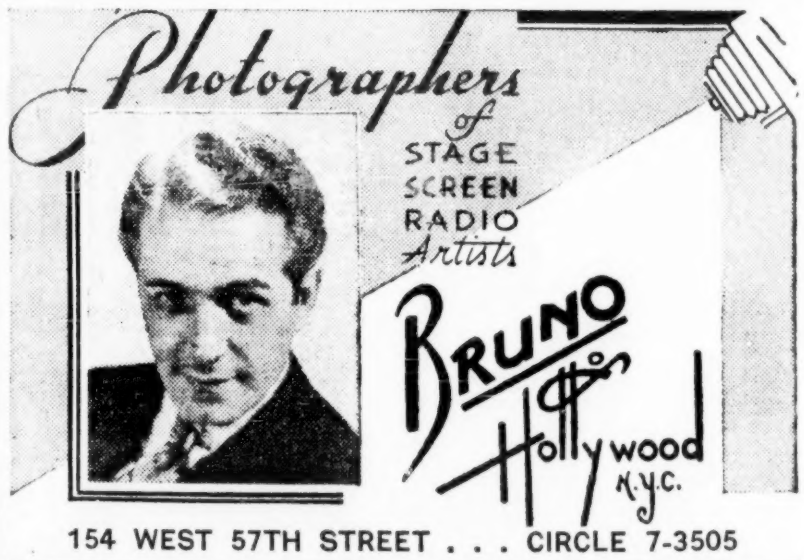

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VARIETY
Wednesday, June 30, 1943

STATE, N. Y.

Show's outstander is Louis Jordan's extra-hot quintet, which closes the layout with a loud applause bang. Bass, piano, drums, trumpet and Jordan's own sax comprises the instrumental plot and they certainly go to town with a jive repertoire which includes a nifty novelty, 'Hya Chum, Whereya From,' Jordan's own 'Brownskin Yankee Blues' and, for the finale, the leader's terrific comedy rendition of 'Old Man Mose Is Dead.'

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LAUGH TIME

(CURRAN, SAN FRANCISCO)

San Francisco, July 5.

'Laugh Time,' produced by Paul Small & Fred Finklehoffe; musical director, Lou Forman; co-stars Frank Fay, Ethel Waters and Bert Wheeler; features Paul Haakon, Eunice Healey and the Bricklayers; others include Lucienne Ashour, Fairfax Bergher and Morello Trio. Opened at Curran, San Francisco, July 5, 1943; $2.75 top.

Midway in 'Laugh Time,' the Paul Small-Fred Finklehoffe two-a-day vauder that debuted tonight (Monday) at the Curran theatre, Bert Wheeler said, in answer to terrific applause, 'All the people in this audience must be from the old Orpheum.'

Such was the spirit of the sellout audience in greeting the third in the Small-Finklehoffe trilogy that has included 'Show Time' and 'Big Time.' The latest offering is pure vaude in its appeal and staging, with none of the revue characteristics of 'Big Time.' Customers went for 'Laugh Time' all the way, even in its few off moments, because its basically excellent entertainment.

Frank Fay is given the courtesy title of m.c., but his only dealings with the other acts is to usher them on the stage. He brings the house down with his patter and buffoonery. The combo of Fay and Wheeler is just as potent, and Ethel Waters, the third co-star, got a tremendous reception coming on stage. This was just the beginning, for she was recalled for three encores and finally had to sign off by singing the 'St. Louis Blues.' The Bricklayers, dog act, also netted strong applause for the house-building and trapeze routines.

Paul Haakon's classical ballet dancing, although in a vastly different vein, was also a hit. Lucienne and Ashour, giving a reverse twist to the Apache dance by having the male partner tossed around, following the usual beating experienced by the female, also score, as do Eunice Healey, tap dancer; Morello Trio, roller skaters, and Fairfax Burgher, magician. *Mill.*

EARLE, WASH.

Washington, July 2.

Nash & Evans, Leonard Sues, the Juveleys, Roxyettes, Jo Lombardi's House Band; 'Background to Danger.' (WB).

Jo Lombardi opens show with symphonic arrangement of Sousa's 'Stars and Stripes,' a good salute to July 4 even though it doesn't lend itself to string instrumentation. The brasses were subdued but Sousa is essentially a march king and you can't improvise other tempos.

Roxyettes part the trailers for a fancy stepping number in revealing costumes. They introduce Leonard Sues, who can really do tricks with a trumpet. Sues is lame on comedy and his jokes fell in the aisle but his pickaninny on the hand drew some laughs. Repertoire shows he is a real rubber lip and he follows with Nevin's 'The Rosary' to demonstrate that he can really play sweet.

The Juveleys work first with their head to head balancing on rubber balls and some of their tricks are startling. Girl has pleasing personality and is a swell acrobatic trouper. Not a lost moment and they got a rousing hand.

Nash and Evans are given quite a stage build-up with the Roxyettes completing a 24 four sheet announcing the act. Nash is a little on the amateurish side with his jokes and seems to lack assurance but his partner, Janet Evans, helps out with some lively dancing, and applause is solid.

The Roxyettes on again in an Indian number with long tail feathers, some war whoops and lively stepping. Fast and cleverly staged 38-minute show, beautifully lighted and costumed in good taste. *Arke.*

EARLE, PHILLY

Philadelphia, July 3.

Ozzie Nelson Orch with Harriet Hilliard, Melvin Linsley, Harris & Shore, Paul LaVarre & Bro., Jeanne Blanche, Sons of the South (4); 'Mr. Big' (U).

Neat bundle of entertainment wrapped up nicely by the smooth musicology of the Ozzie Nelson aggregation is featured at the Earle this sesh.

Nelson's tooters are a long-time-no-see item in Philly, and their return gets nice greetings from the cognoscenti. The tunes the band picks are all front-runners on the hit parade derby and performed adroitly by the Nelsonmen can't miss clicking.

Harriet Hilliard, Ozzie's wife, has a pair of pipes to match her good looks and nets the bulk of the kudos from the heavily-male audience with her warbling of 'I Never Knew,' and joins her spouse for a trio of duets, 'Why Don't You Fall in Love With Me,' 'I Met Her on Monday' and a novelty bit 'Come Get Up' in which the pair come on wearing nighties.

Band numbers include 'I've Heard That Song Before,' 'You'd Be So Nice to Come Home To' (featuring Melvin Linsley at the keyboard), and a neat finale arrangement of 'Over There.'

'Sons of the South' are also heavy faves in the music department. They harmonize sweetly through 'Don't Get Around Much Any More,' 'Old Man Mose,' 'I Had a Dream Dear,' encoring with 'It Must Be Love.' The crowd ate it up and begged for more. Paul LaVarre and Brother get a heavy dose of duke-pounding at the close of their standard yet highly amusing drunk-acro turn. Ozzie Nelson walks into the act and gets a pushing around a la Milton Berle. The audience howled.

Harris and Shore, old faves, are likewise in the funnybone groove with their slapstick version of the ballroom technique. Their burlesque of the rhumba is especially ribtickling..

The S.R.O. sign was out when caught (Saturday night). *Shal.*

ORPHEUM, L. A.

Los Angeles, July 2.

Woody Herman's Orch (16), featuring the Wood Choppers, Billie Rogers, Anita O'Day; 2 Zephyrs, Paul Winchell; 'False Faces' (Rep).

Jive is solid at the Orpheum this week, with Woody Herman's orch keeping house jumping with a well-balanced musical program. Show will pay off big for seven-day engagement. Band quickly gets its theme, 'Blue Flame,' out of the way to swing into 'Down Under,' and a medley of 'Frenesi,' 'Blues in the Night' and 'Blues on Parade' as its first offering. Billie Rogers, femme trumpet blower and vocalist, gives hot brass to 'You'll Never Know' and vocals 'Squeeze Me.'

Special blues number is 'All or Nothing,' with Herman cutting in for vocals and showing off smooth instrumental arrangements. Anita O'Day clicks with 'Let Me Off Uptown,' 'Murder, He Says' and 'Blue Skies,' doing a hot jive type of vocaling. Windup of band portion is strong for presentation and rhythm. Herman does both singing and clarineting of 'Four or Five Times' with drums played by Frankie Carlson cutting in as well as Les Robinson's alto sax. Number is particularly good in arrangement of brass section. Maestro introduced 'Dancing in the Dawn,' Negro spiritual from the Sonja Henie film, 'Winter Time,' with Billie Rogers aiding on the singing. Finale is a foot-shaking jam-session of 'The Wood Choppers Ball.'

Two Zephyrs are zoot-suit-wearing colored dancers from the east. Boys are a smooth team and solid. Particularly good was their slow motion terping and pantomime encore. Paul Winchell, ventriloquist, pleased with his dummy work to round out a first-rate stage bill.

CHICAGO, CHI

Chicago, July 2.

Les Brown & Orch (17) with Roberta Lee, Butch Stone, Hal Derwin, Town Criers (4), Gil Lamb with Bob Coffeey; 'Hit Parade of 1943' (Rep).

Les Brown, who recently ended successful run at Panther Room of the Sherman Hotel, is packin' 'em in here, and if the opening day crowds can be taken as criterion the house is set for big week.

As customary with most bands Brown's brass section is used to fullest volume. Band can play sweet, but the customers seem to prefer tunes loud and hot, so that's the way Brown serves them.

After opening number, the Town Criers, mixed quartet, do okay harmonizing of 'Get Up Mule' and 'Taking a Chance on Love' followed by Butch Stone's comedy warbling of 'What's the Use of Getting Sober' and 'My Feets Too Big,' garnering several bows.

Band gives out with a medley, featuring several members of the band and Roberta Lee, femme singer, solos 'All Or Nothing At All' for satisfactory results and is flanked by Town Criers for 'Coming In On a Wing and a Prayer.' Dick Shanahan, drummer, is featured in 'One for the Book' and Hal Derwin displays a good baritone in 'Without a Song' and 'You'll Never Know' to hit returns. Bob Skarda and Randy Brooks team up for some hot trumpeting on 'Get It' which rocks 'em.

Gil Lamb was sock hit with his splendid foolery. His appearances in pictures has enhanced value with audiences, enough to prompt a good reception on entrance. Lamb has a pantomimic gem in his satire on jitterbug's deportment while listening to a hot band. The caricature socks for laughs aplenty. Bob Coffeey assists in comedy bit and in the harmonica routine.

Band finales with 'Mexican Hat Dance.' *Morg.*

STRAND, N. Y.

Hal McIntyre's Orch with Al Noble and Helen Ward; George Tobias, Three Stooges, The Imaginators (3), Three Kings; 'Background to Danger' (WB), reviewed in 'Variety,' June 9, '43.

Two strictly vaudeville acts, the acrobatic Three Kings and the Imaginators, also a threesome and both in New Acts, virtually steal the thunder in this pit band show. Also scoring are the Three Stooges, but the same cannot be said for the co-headlining Hal McIntyre's band and George Tobias, the comedic screen-player who is not so comedic on the rostrum. He's likewise a New Acts subject.

With all the new acts, the house review narrows down to the McIntyre crew and the Three Stooges. McIntyre was originally booked for the Paramount, but went into the Strand instead when the Par couldn't give him a July date. He brings a strictly jump outfit, with more noise than rhythm, into the name band scene. As a front for the orch, the sax-clarinet playing leader has much to learn about clear enunciation in presenting his specialists and the acts—and he also might learn to introduce his band numbers. With the audience not being furnished the titles, all of the musical routines sound virtually alike. One tune he does introduce is 'One O'clock Jump,' but this isn't so distinctively played as to receive such distinction. The band is sectioned five reed, seven brass and four rhythm.

Only ballad interludes in McIntyre's repertoire are provided by his vocalists, Al Noble and Helen Ward. Neither are notable for their voices, but they at least furnished some respite from the slam-bang type of music. Noble, whose stance at the mike is on the bias, delivers 'It Started All Over Again' and 'In the Blue of Evening.' Miss Ward does 'Why Don't You Do Right,' with a blues interpolation, and 'You'll Never Know.'

The Stooges, probably the dirtiest act in the stage show business now that most of the burlesque theatres are closed, are the show's closer, with virtually all of their material familiar and still including the spitting, burping, sloppy costuming to keep them in their hoodlum characterizations. They get loud laughs and a smash reception, and that supposedly counts the most. If there were any shattered sensitivities in the full theatre opening night (Thursday), it wasn't apparent from the general audience reaction to their act.

Stage show is running 70 minutes and could be tightened considerably. *Scho.*

APOLLO, N. Y.

Lionel Hampton Orch (17) with Dinah Washington, Joe Williams; Big Time Crip, Carl & Harriet, 'Boy from Stalingrad' (Indie).

Lionel Hampton, once starred with Benny Goodman, has lately become one of the most talked of leaders in the business. While his path as a bandleader is not as fresh as most people think, it is only within the past year that his outfit has attained real prominence. It is now conceded to rank among the foremost Negro bands in popularity, which is still growing, especially among ofay band followers, and his earning power surpasses the majority of colored contemporaries.

Hampton has reached his position on good cause. One of the most versatile leaders extant, an extraordinary showman, he is fronting a crack band here, one that doesn't suffer by comparison with any in the business, white or colored. It's an exciting group that kept the mixed audience in a constant uproar when caught. And it's finale version of 'Flying Home,' standard with Hampton, virtually shook the house. That phrase applied to performances is a bit hackneyed, but in this instance it's literal.

Opening with 'Lady Be Good,' Hampton's machine, composed of four trumpets, three trombones, five sax, four rhythm neatly alternate between instrumentals and pops, getting the latter in via vocalists Dinah Washington and Joe Williams. Miss Washington does 'Things Ain't What They Used to Be' and 'Don't Get Around.' She has a fair voice, but phrases well. She could have encored here. Williams exhibits average pipes on 'Let's Get Lost' and one other. His delivery is n.s.g.

Musically Hampton's group is surprising in these days of lowered standards due to the war's inroads on musicians. Section by section it is clean, and solid. Brass is brilliant, biting in its attack; saxes are blended well and rhythm contributes a steady, strong beat. Included are fine soloists. Arrangements (those heard here) are all well done.

Hampton himself, of course, is an outstanding musician. He saves his energy for the finale, taking over drums first for a flashy routine that warms the crowd for his vibe stint, which began with a gem version of 'Body and Soul,' ad libbing through to 'Flying Home.' He works hard.

Acts with Hampton are all kept to a minimum to give the band the most opportunity. Big Time Crip, one-legged dancer, begins his hit with a fair song, easing into a dance routine during which he discards his crutch and executes steps extremely difficult for him. Carl & Harriet, dance team, open up with a duo routine, then split up, the boy offering a neat rhythm tap and the girl a faster bit, joining again for the finale. Team's okay.

Joyner and Foster, comedians, contribute the longest non-band bit. It's made up of worn gags, that this audience found highly palatable, however.

S.r.o. when caught. *Wood.*

EMBASSY, N. Y.

(NEWSREELS)

Apparently due to lack of hot news, notably from the fighting fronts, current show here is mostly rehash, supplemented by editorial handling of current events. Despite this, program is fairly interesting.

Taking lead is brief contribution from Par labeled 'Two Years of War.' It deals with the invasion of Russia by the Nazis and the early surrender of Stalingrad. Also a varied compilation by Fox-Movietone which envisages world awaiting the big invasion. The clips tied together include how sailors are taught to fight fire, amphibious operations and landing barges, 'ducks' in action, simulated attack on a village, readiness for chemical warfare, airpower strength over New Zealand and knockout blows being delivered against Italy.

Then Par comes up with the Naval mopup on Pantelleria, which was covered adequately last week here. Bombing operations against the Japs in New Guinea, amusing training tactics of Maoris in New Zealand, difficulties in getting supplies to armed forces in Burma, training of naval cadets in Georgia and a furlough for the Australian ninth army, are among other related war clips.

On home front, cameras catch glimpses of the Staten Island Nazi spy nabbed by the FBI last week. Tacked is a brief request by J. Edgar Hoover that citizens report any information they might have on suspicious activities.

The anti-strike bill voted by Congress comes up for discussion in a Par clip that includes a shot of John L. Lewis who gets hissed. Whether women should be drafted for war plants is handled in inquiring reporter fashion by F-M, which interviews a number of women on the subject.

Lew Lehr, speaking offscreen, gets laughs from a specially prepared F-M clip picturing Hitler, Mussolini and others. It is tricked up for comedy.

Paul Schubert, commentator, appears on News Forum, discussing the Pacific War at some length. H. V. Kaltenborn, a regular weekly feature here, is out this week.

Two shorts, a release in Par's 'Popular Science' series and a James A. FitzPatrick Traveltalk (M-G), round out. *Char.*

HIPP, BALTO

Baltimore, July 3.

Sibyl Bowan, Masters & Rollins, Jean Savage, Charles Carrer, Harry Krivit's Rockets (16), Felice Iula & House 'Orch (12); 'Bombardier' (RKO).

This standard layout plays well. Specialties are wrapped around three routines by the permanent line and build to good effect. Opening cowboy routine by Rockets brings on Charles Carrer for punchy round of swift juggling of sundry items embellishing a cocktail bar. Works well and has good patter to point his tricks. Makes way for Sybil Bowan and her clever impersonations.

A steady repeater here, Miss Bowan is doing the usual impressions working fast and pointing her special lyrics smartly. Sells Beatrice Lillie singing 'It was a Wonderful Party' for all it's worth. Broad version of a Swedish diva is good for laughs and funny takeoff of Eleanor Roosevelt is smoothed out via well worded intro. Over with a bang.

Full stage is employed next for line to develop flashy undersea ballet behind a scrim bearing animated pictures of submarine activity. Offstage narrator points a story of a mermaid unable to rise from the ocean floor and Jean Savage, as the mermaid, contributes a smart bit of acro stuff to enact the business. Makes for a good flash and a nice novelty.

Masters and Rollins follow. Mixed comedy duo clowns around to good effect with grotesque femme a strong foil for considerable gagging and mugging. Interpolated hoofery is okay and takeoff of Rogers and Astaire, a humorous highlight. Act has certainly gone places since their last appearance here some years ago with Benny Davis' 'Stardusters.' Provide considerable sock with only the line left for a closing bit of precision hoofery which serves to curtain show.

Biz very good. *Burm.*

STATE, N. Y.

Van Alexander Orch (14), with Betty Garr; Allen & Revel, Mildred Bailey, Phillips & Colby, Tito Guizar; 'Human Comedy' (MG).

This is an in and out show. Backed by Van Alexander's orchestra, which is onstage throughout, the bill is alternately effective. Tito Guizar and Mildred Bailey are the top names and they carry the load easily.

Alexander's combination of five sax, four trumpets, two trombones and four rhythm is a recently organized outfit, which played at the Capitol theatre, N. Y., under the baton of band-less Bob Crosby. Probably staffed with a lot of new men its work is fair on its own, particularly on faster selections. Turning to more quiet tempo the group gives a much better account of itself, good and tasty arrangements.

Alexander is better known in the trade for his arrangements than as a leader. He wrote for Larry Clinton when that band was on top, and for the past couple years has divided his time between leading his own band and writing for others. Band he now has will undoubtedly improve with more time together. Betty Garr is its vocalist. A blonde looker, she gets one inning, on 'All the Things You Are,' and handles it capably.

Allen and Revel (Billy Revel, half of former team of Moore & Revel) is a burlesque ballroom team that achieves barely fair results. Pair seem to be able enough dancers, particularly the femme who uses a loose-limbed style that's effective, but they do nothing to awaken interest. That applies to all three routines they offer, though the finale, an imitation of 25 to 30 years ago stepping, was best of the three.

Mildred Bailey's in the deuce, to avoid confliction with Guizar. The heavy, small-voiced singer, widely known for her swing-singing, earned big returns for interpretations of 'Taking chance on Love,' 'You'll Never Know,' exceptionally well fashioned, and 'Scrap Your Fat.' She was forced to encore, doing her standard, 'Rockin' Chair,' and clicking solidly.

Joe Phillips, standard comic, foiled by Marion Colby, dead-pan singer who replaced Virginia O'Brien in 'Meet the People' on Broadway, needs material. His act suffers from a lack of foundation. Miss Colby's singing of 'Chi Chi Castenango' helps a lot and the dance finale gets 'em off easily.

Tito Guizar gets over with room to spare. His interpretations of Spanish standards such as 'Perfidia' and pop American tunes are expertly sung and sold, and the audience went for him unreservedly.

Biz big. *Wood.*

STANLEY, PITT

Pittsburgh, July 2.

Abe Lyman Orch (19), Bonita Granville, Lane & Ward, Bob Evans, Rose Blane, Frankie Connors, Jack Barlowe; 'Background to Danger' (WB).

WB deluxer back to stage shows again after four weeks of straight pix and house picked a winner for reopening show. Lot of boys in the baton business would probably like to know how Abe Lyman does it. For despite the war, 1-A and occupational employment, the gangling, personable maestro from the West Coast has a bigger and better band than he's ever had. There are 19 men, five saxes, three trombones, three trumpets, four violins, guitar, bass, drums and piano, and the quality matches the quantity all the way.

Between Lyman's swinging strings and his eloquent brass, reed and rhythm sections, he has an outfit to meet every taste and he mixes 'em up smartly with the kind of versatile repertoire that always earmarks the knowing showman. Features a couple of crack vocalists in Rose Blane and Frankie Connors. Gal rates tops in the lyric sorority. Gives out with 'Sunny Side of the Street,' 'Comin' In On Wing and Prayer' and 'Amen,' making each of them a clicko. Even if Connors, a pleasing youngster, had a less satisfactory voice, he couldn't miss picking such sure-fires as 'You'll Never Know,' 'Begin the Beguine' and 'As Time Goes By.' Only other individual Lyman spotlights is a crack violinist, Jack Marlowe, one-time concertmaster with Stokowski's All-American Youth Orchestra, who gets a solo spot on the fiddle with 'Gypsy Airs' and mops up.

Adding marquee potency is Bonita Granville, young flicker star, who knows her limitations and stays within them. When she sings 'These Foolish Things Remind Me Of You,' Miss Granville announces it as a word picture with music instead of a straight singing chore, and a little poem of love she dresses up like a letter to her soldier boy. Latter's a bit corny, but mob ate it up. Miss Granville could have a little more poise for one who's such a young vet in celluloid although this is a small matter since she's over big in the closing spot. Band's one big

(Continued on page 55)

Variety Bills

WEEK OF JULY 9

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (8)
Phil Spitalny Orch
State (8)
Juggling Jewels
Gaudsmith Bros.
Hal Sherman
Virginia Wiedler
Ada Leonard Orch
WASHINGTON
Capitol (8)
Gibsons
Carry Gould
Mitzi Mayfair
Henny Youngman
Harris & Allen

Paramount

NEW YORK CITY
Paramount (7)
Andrews Sis
Mitchell Ayres Bd
Tim Herbert
Carr Bros
CHICAGO
Chicago (8)
Glen Gray Orch
Carroll & Howe
Roy Davis
Lyda Sue
MIAMI
Olympia (7-10)
S Joy & Mascot
Ed Rickard
Fred & Ann Carroll
Pat & Sylvia
Benny Rubin
MINNEAPOLIS
Orpheum (8)
Woody Herman Bd
Paul Winchell
Olson & Shirley
TOLEDO
Paramount (9-11)
Abe Lyman Orch
Bob Evans
Lane & Ward

RKO

BOSTON
Boston (8)
Cab Calloway Bd
(1)
Ada Leonard Orch
Virginia Weidler
Mitzi Mayfair
Cliff Edwards
J & J McKenna
CLEVELAND
Palace (8)
Ozzie Nelson Orch
Harriet Hilliard
Sons of the South
Harris & Shore
Paul Lavar & Bro.
Jean Blanche
(1)
Glen Gray Orch
Lyda Sue
Roy Davis
Carroll & Howe
COLUMBUS
Palace (13-15)
Abe Lyman Orch
Bob Evans
Lane & Ward
(6-8)
Ted Fiorito Orch
Jane Frazee
Billy Reyes
3 Sailors
Fred's Bulldogs
(1)
Chico Marx Orch

Warner

NEW YORK CITY
Strand (9)
H McIntyre Orch
3 Kings
3 Stooges
The Imaginators
George Tobias
(2)
H McIntyre Orch
3 Kings
3 Stooges
The Imaginators
George Tobias
PHILADELPHIA
Earle (9)
E Hawkins Orch
Maxine Sullivan
Jess & James
Harris & Howell
(2)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Sons of the South
P Lavarre & Bro
Jeanne Blanche
PITTSBURGH
Stanley (9)
Horace Heidt Orch
(2)
Abe Lyman Orch
Bonita Granville
Lane & Ward
Bob Evans
UTICA
Stanley (13-15)
Lionel Hampton Bd
WASHINGTON
Earle (9)
Roxyettes
Capella & Patricia
Arnaut Bros.
(2)
Roxyettes
Nash & Evans
Leonard Sues
The Juvelys

Independent

NEW YORK CITY
Music Hall (7)
Don Cossacks Co
Carlton Emmy Co
Alfred Gilford
Roxy (7)
E Madriguera Bd
Jack Durant
Patricia Gilmore
B Whaling & Y
Consuelo Moreno
Carmen Amaya
Academy of Music (8)
Air Lane 3
Apollo (9)
Kay & Kendalls
LONG ISLAND
Bayside (10)
Charles King
Jamaica (8-11)
The Rials
Lord Lyon
Charles King
King & Carter
Richard Adair D
(8th only)
Princess Red Rock
Ted Bruce
(2) to fill
Lynbrook (10)
Sedair & Kaye
Princess Red Rock
(3) to fill
AKRON
Palace (9-12)
Blue Barron Orch
Rute Davis
P Remos & Midgets
Dorothy Kellar
ATLANTIC CITY
Steel Pier (9)
Sammy Kaye Orch
Andy Arcari
Beth Calvert
6 Willys
Harry Reso
Alma & Roland
B Yost Quartet
Yost's Sing. Models
Eddie Kaplan
Dick Dana
Jack Mann
Bob Ferguson
Helen Lane
BALTIMORE
Hippodrome (9)
Tommy Trent
Dick Buckley
Tom Gleason Co
State (8-10)
A Donnelly Co
Sinclair Triplets
Fin Olsen
Dodson's Stars
(11-14)
Renee Melva
The Lamars
CAMDEN
Towers (9-11)
The Graysons
Art Churchill
J Balabanow 3
Don Zelaya
Fitz & Carroll
HARTFORD
State (9-11)
C Cavallaro Orch
Cliff Edwards
INDIANAPOLIS
Circle (9)
Ted Fio Rito Bd
Beatrice Kaye
Neal Stanley
3 Claire Sis
WATERBURY
Poli's (7-8)
June North Co
The Jolliteers
Worth & Marcia
Billie Holiday
Eddie South Orch
Willow Grove Park (11)
Kay & Karol
Gaivan & Yolonda
Georgie Kaye
Three Hearts
WORCESTER
Plymouth (5-7)
Joe Marsala Orch
Georgie Kaye
Lola Lane
3 Welles

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Oro
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Oro
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Oro
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Burke Twins
Ronnie de Campe
Lou Harold Oro
Tony Grey
Bill Bertolotti's
Joan Benoit
Sally Goodwin
Moya Gifford
Loretta Lane
Don Sylvio Oro
Roberto Oro
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Valaida Snow
Vera Sarnoff
Rayuers
Stuart Ross
Hector Montverde
Leonard Ware Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreshy
Lee Conrad
Keyboard Kutles
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Ramon Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Oro
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
(Cafe Rouge)
Will Osborne Bd
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Oro
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Oro
Hotel Plaza (Persian Room)
Maurice & Cordoba
Bob Hannon
Larry Siry Orch
Hotel Roosevelt
Guy Lombardo Oro
Hotel Savoy Plaza (Cafe Lounge)
Imogen Carpenter
Russ Smith Oro
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
King Johnson Oro
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Oro
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Oro
Hurricane
Duke Ellington
Leticia
Sammy Birch
Calgary Bros.
J & J Brandow
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Oro
Angelo Oro
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Oro
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Oro
Place Elegante
Bill Farrell
Vince da Costa
Art Tubertini
Ernest Franz Oro
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Oro
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Oro
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Oro
Boada Oro
Riobamba
Billy Usher
Blair & Dean
Arthur Blake
Roy Fox Orch
Noro Morales Oro
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Oro
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Oro
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Oro
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lola Zalipskayo
Senya Karavaeff
Michel Michon
N Matthey Oro
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Muilana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Oro
Charles Baum Oro
Fausto Curbelo Oro
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacquelina
Joe White
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Maria Diaz
Socarras Oro
Versailles
Val Olman Oro
Panchito Oro
Jerry McMahon
Mitchell Brother
Dorothy Porter
Charles Weidman
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Bernie West
Jube Shearan
Johnny Faust
Scott & Sussane
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Oro
Village Vanguard
Eddie Haywood Oro
R Dyer-Bennett
Helen Howe
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Oro
Carlos Varalas Oro
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Don Redman
Maurice Rocco
Moke & Poke
Earle & Frances
Avis Andrews
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Oro
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Frank Paparelli
Norman Koker
Alphonse Cimer
F Newton's Oro
Cafe Zanzibar
Ella Fitzgerald
Berry Bros.
Avis Andrews
Maurice Rocco
Moke & Poke
Don Redman Orch
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Harden Oro
Canay Bd
Casbah
S & J Steele
'The Prince'
Don Maya Oro
Johnny Johnson (3)
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Rea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Coulin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Cookie Cook
Rosita Rios
Don Healy
Floria Vestoff
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Barbara Lee
Ann Paige
Frankie Froeba
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Bighee
Peggy O'Neill
Marcel Kent
Ben Martini Oro
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Minevitch's H R
Perry Como
Di Gironos
Kent Edwards
Betty Jane Smith
Ray Lynn
Diana Davis
Samba Sirens
Frank Marti Oro
Nat Brandwynne Or
Cou Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Iris Raye
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincente Gomez
Rosa Luisillo
Maria Luisa Lopez
Jose Valencia
Varalas
Wally Wanger Line
Don McGrane Orc
Henri Noel
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Benny Goodman
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Bob Ames
Mignon
Danny Daniels
Gordon Gifford
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Tiny Hill Orch
Folies Bergere
Henny Youngman
Lester Horton Tr
Harry Reso
The Maxellos
Clawson Triplets
Toni Gilman
Imogene Coca
Rosita Royce
Tullah & My!
Florence Hill Lowe
Kim Loo Sis
Robert Laurent
Malela
Irvine Arton Orc
Terry Sis Orch
Hotel Essex House (Casino on Park)
Barry Winton Orc
Hene Damur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikal
Hotel Lincoln (Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania
La Conga
ChuChu Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Irene Hilda
Gene Van Grona
La Martiniquettes
Maxi Bergere Oro
Socasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Christiani Family
Carol King
Carlton Emmy Pets
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Pamela Britton
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Don Harris
Sen Wong Duo
Ronnie Gilbert
Havana Cas. Tr'pe
Diamonds (4)
Betty & Pals
Patricia King
Renee
Lou Martins Bd
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Nye Mayhew Orc
Ralph Rotgers Orc
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Shangri-La

Continued from page 47

troupe, took her complaint to James McGinley, agent-in-charge of the theatrical division of the State Department of Labor and Industry. McGinley told her that the contract had become invalid because Yesner was forced to close the spot because of no fault of his own—calling the shuttering 'an act of war.'

The ruling was protested by Richard C. Mayo, executive secretary of the Philly local of AGVA, who took his beef to the State head of the division, William Douglass, in Harrisburg. Douglass promised a ruling from the State Attorney General's office.

New Acts

GEORGE TOBIAS
Talk
10 Mins.
Strand, N. Y.

Those who remember the self-assurance of George Tobias as he strolled, in flashy riding habits, the boardwalk of Brighton Beach, Brooklyn, years back, will be somewhat amazed by his lack of assurance on the Strand's stage. It's even more noticeable than the comedian's lack of material—and that's lacking plenty.

Tobias has about seven minutes of unfunny talk and a three-minute recitation of George M. Cohan's 'It's a Grand Old Flag,' with a corny, over-dramatically written interpolation. The flag-waving finale, however, couldn't save so bad an act.

Through his talk and through the talk-song, Tobias kept shoving his hands into his coat pockets, fumbling around for a moment inside, and then pulling them out again. His facial expression didn't show it, but he must have been satisfied each time that his money was still there.

This is Tobias' first stage appearance in the east since 'You Can't Take It With You,' in which he played the ballet master. From that role he went to Hollywood and a high degree of success as a featured player for Warner Bros. What he did in Warners pictures he evidently can't repeat with his present act in Warners theatres. *Scho.*

THE IMAGINATORS (3)
Impersonations
10 Mins.
Strand, N. Y.

The vogue of imitation set to phonograph records, played offstage, is growing to such an extent that it may not be unusual soon to see 'Joe Zilch's band' getting a high salary for sitting on a stage while Harry James' recordings are sent over the loudspeaker. It looks like the easiest grift to come along in show business in years.

Newest in this idiom are The Imaginators, three young men, who, with practice, have been able to set their facial expressions and make their mouths move in conformance with the recordings of such name trios as The Modernaires, Andrews Sisters and The Merry Macs. The boys don't announce that they are doing silent imitations of recordings with the result many in the audience probably don't get hep and give the exact vocal reproductions tremendous applause. They're nice-looking kids and, with plenty of recorded material to pick from, they've got an act that should be good for years.

Here they are doing the Modernaires' recording of 'Jukebox Saturday Night,' the Andrews' 'Boogie Woogie Bugle Boy of Co. B,' and the Merry Macs' 'Pass the Biscuits, Mirandy.' They had to beg off. *Scho.*

THREE KINGS
Acrobatic
5 Mins.
Strand, N. Y.

Two nice-looking girls and a man comprise this sock balancing act. Their tricks are far out of the ordinary and smash applause-getters.

Working fast and in finished style, they run the gamut of their acrobatics within four minutes, then return for an encore that must make every dentist who sees it blanch. This is the trick in which the male King balances one of the 125-pound girls on a pole, which he balances on his lower teeth. He is one person who nowadays probably doesn't complain about the toughness of a steak.

Considering their nice appearance, this act looks like a cinch for the grade-A cafes. *Scho.*

CHAUTSE SHEA
Songs, Dancing
13 Mins.
885 Club, Chicago

Formerly a featured ice skater, known as LeVerne, Miss Shea has developed into a clever singing comedienne. Considering the fact that she has been doing this type of work but a few months she has made rapid strides in changing the pattern of her work.

Here her routine consists of the singing of 'Bim Bam Boom,' 'I Want to Be a Pinup Girl,' a specially written number; a clever English cockney version of 'Strip Polka' and another special number called 'What's My Name,' in which she traces the professional life of Eleanor Powell.

Miss Shea projects a lot of personality, works with ease and should fit in almost any night spot. *Morg.*

CELESTE HOLM
Songs
15 Mins.
La Vie Parisienne, N. Y.

A new nitery star has been born at La Vie Parisienne this past week. Marking her cafe debut, in a field where new faces and new values are few and far between, the comedienne from 'Oklahoma' proves a resounding click with the saloon set.

As a cafe chanteuse she's plenty in the groove on more than one count. Basically it's a fetching personality which she has wisely fortified with some zingy song material. Outside of the corking Richard Rodgers-Oscar Hammerstein II songs from 'Oklahoma,' the other material is new and special.

She opens with the show's medley, save the ballad hit, and thence into a hoke French routine, followed by 'Eunice from Tunis' (a clever lyric about Sabu Weintraub), a neat 'Catalina on a Rainy Day' ditty, and, finally, 'People Will Say,' also out of 'Oklahoma.'

Of cute personality, the blonde comedienne makes much of her lyric opportunities. She punches over lines such as 'coming in on a string and a prayer' (chorine routine); and in 'Eunice from Tunis' she has a wow property authored for her by Jeff Bailey and Jim Carhart. Bob Forrest and Chet Wright did the 'Catalina' ditty.

New show comprises a sprightly trio for the dansapation: Jack Lane and His Love Birds, neat novelty for an intime room like the Parisienne; Edo Lubich, Jugoslav balladier; and Reva Reyes, Mexican guitarist. *Abel.*

AL HIBLER
Songs
7 Mins.
Hurricane, N. Y.

This new Duke Ellington find, a blind colored singer with youth and an unusually fine register in the deeper notes to his advantage, shows definite promise. But in the trio of selections he's chosen for his Broadway nitery debut, Hibler has gotten off on the wrong scale.

'Summertime,' 'It Can't Be Wrong' and 'Don't Get Around Much' are delivered in straightforward style, the choice of songs properly suited to the Hurricane's clientele, but only at rare intervals do they betray the rich, deep notes of the singer's voice. It's Hibler's one real claim to something distinctive, otherwise he remains, as here, just another singer. *Rose.*

Exchanges

Continued from page 16

theatre was to go to the Dallmer Co.

It was indicated that the appeal bond might be set high in case the theatre would have to be closed pending litigation of the suit. The figure was estimated as probable income for 10 months from Aug. 1 to June 1, 1944, when it is hoped the case might be settled. Counsel for N. Y. Life said his client has not determined whether it will appeal. Among other suggestions offered at the hearing was one that a receiver might be named to operate the house during litigation. Judge Maiden said he would not like to see the house closed at this time because of the recreation it offers soldiers from the nearby Shenango Personnel Replacement Depot at Transfer, Pa.

Would Rebuild Razed House

Dallas, July 6.

P. G. Cameron, owner and operator of the Grove, made application to local War Production Board to rebuild the house which was destroyed by fire two weeks ago. Grove was only recently purchased by Cameron. Loss was estimated at $59,000. Equipment was insured for $10,000 and the building was insured by $15,000. House is managed by Claude Kennell, his son-in-law.

Midnite Shows for War Workers

Springfield, Mass., July 6.

At request of war workers, Court Square will begin a series of midnight shows this week. First show is for for Friday night (9), due to be a weekly affair.

Workers on 3 to 11 shift complained there was no diversion after work and had to get to work too early to see a show.

Arcade had been offering only midnight show in town, spotting movie dualers on Friday nights.

Court Square show will begin at 12, with vaudeville slated at 12:30 and films later.

Balto Raids

Continued from page 47

was held for the Grand Jury on sworn charges that the other gal did not possess such coverings. Charge against Harry's, also operated by Cohen, was based on a complaint of sales being made to merchant seaman. Stork Club was blamed for employing sitters and the Brick Wall for selling after hours and for being spot where about $500 was frisked from a sailor.

Liquor Board reputedly has been after the local niteries since Robert Sindall became chairman. Following police action, this body can suspend or revoke licenses. Meanwhile local nitery operators are chalking up resounding grosses but looking back with nostalgic longing to the pre-war days when liquor was plentiful and bartenders, waiters and musicians were not busy straightening out beefs or catching a wild punch on the kisser.

Inside Stuff—Legit

Richard (Dick) Watts, Jr., N. Y. Herald Tribune's critic-on-leave, back from Ireland, reviewed Noel Coward's new plays, 'Present Laughter' and 'The Happy Breed,' in Sunday's (4) edition. He liked 'Laughter,' which he describes as 'a slightly rueful study of himself (Coward).' Coward has been appearing in both plays in London. Watts says: 'He has few illusions about himself . . . well aware of his virtues and equally candid about his failings.' Both plays were written before the war.

Coward is expected to appear in U. S. in 'Laughter' after the war. Watts regards it as one of the author-actor's 'gayest and most delightful creations, less striking and original than 'Blithe Spirit,' but very close to it in its comic brilliance.' As for 'Breed,' Watts said, the 'action ends in the dismal period right after Munich . . . episodic, unashamedly sentimental account of the joys and sorrows of a drab London family in the darkness before the dawn that was the England between 1918 and 1939.'

Watts leaves soon for Chungking, where Brooks Atkinson, critic on leave for the N. Y. Times, has headquartered since last fall. Both Watts and Atkinson are now covering the war for their respective sheets.

Another ticket broker was called before the legit code enforcement board last week to explain allegations that he over-charged in selling tickets for certain Broadway hits. Agency man said he could explain, but if not satisfactory, the board will take disciplinary action. Previously half a dozen brokers were interrogated by the board, but only one was nicked. He was denied ticket allotments of all legit shows for two weeks. Others guilty of minor infractions of the rules were warned to comply with the regulations.

Interesting sidelight to the ticket interrogations was the presence of Morris Epstein as counsel for the agency people. Epstein is a U. S. Commissioner and was in the news recently when he held two German spies, nabbed on Staten Island, under bail of $50,000 each after they pleaded guilty.

Burns Mantle, critic for the N. Y. News, named, in his opinion, the 10 best plays for the 1942-43 season in Sunday's (4) edition. Four of his selections have closed: 'The Patriots,' 'The Eve of St. Mark,' 'The Damask Cheek,' 'Winter Soldiers,' with the remainder on the current list. They are: 'The Skin of Our Teeth' (Plymouth), 'The Doughgirls' (Lyceum), 'Harriet' (Miller, laying off), 'Kiss and Tell' (Biltmore), 'Tomorrow the World' (Barrymore), 'Oklahoma' (St. James).

In the 23 years that he has been making annual selections, for the second time he names a musical—'Oklahoma'—among the best 'plays.' Previously he had selected 'Of Thee I Sing,' produced in 1931, sole musical that won the Pulitzer prize. 'Soldiers' was presented in Greenwich Village, Broadway not considering it feasible for regular production.

The five soldier-authors of the playlets fashioned into 'The Army, Play by Play,' by John Golden, which was given at the 46th Street, N. Y., recently, and then performed for the President at Hyde Park, are assured of compensation additional to that received from the manager in prize money. Cosmopolitan will print one of the scripts, paying $500 for it. Bennet Cerf, of Random House, will publish the plays in book form, paying advance royalty of the same amount, and Samuel French will also put them in book form so that the plays may be acted by amateur groups.

Golden is considering a suggestion which came from the White House that 'Army' be played in a Broadway theatre for a week or more. There is also a plan to have a similar playlet contest for men in the Navy.

George Leonard was one Equityite in the dizzy outfit known as 'Big Top,' the circus on the 50th street (N. Y.) parking lot which promoter Larry Sunbrook threw into bankruptcy last week. Leonard, an actor, was engaged to play the part of 'equestrian director' or ringmaster. He got himself a red riding jacket buckskin pants and boots topping off the costume with a gray waxed mustache.

Leonard walked around the place giving an imitation of Fred Bradna, Ringling show pacemaker, and blowing a whistle. He claims he was brought up in circus atmosphere in England. Anyway, the riding clothes would be a credit even to Bradna.

Lew Cooper and Meyer Davis are respectively 21 and 19% general partners in 'Run Little Chillun,' and the other 60% has been divided among a series of backers including Meyer Davis Theatrical Enterprises, George Jessel, Al Paul Lefton, Gladys T. Ohrbach, Elliot A. Daitz, Joseph L. Mailman, Abner Goldstone, John W. Wood, Leonora Morris, Grace F. Green, Martin J. Desmoni (attorney for the venture), and Sam Acker. 'Chillun' goes into rehearsal next week and opens around Aug. 10 at the Hudson, N. Y. Clarence Muse, who did it originally in Hollywood, will stage. The late Ruth Elzy is being replaced and a dicker for Rex Ingram for a role is chilling because of salary differences.

First-night audiences in Pittsburgh are particularly cold and unresponsive, but the one that greeted Katharine Cornell there at the Nixon theatre in 'Three Sisters' recently was more cold and unresponsive than usual. At end of first act, several customers told Sam Nixon, manager of the house, who was standing in the back at the time, that they could not hear several of the players and Nixon relayed this information to Eddie Dimond, the stage manager. Latter went to Miss Cornell's dressing room and said: 'Miss Cornell, they can't hear you out front.' Came back the actress-manager jokingly: 'That makes us even then. We can't hear them either.'

Although attendance has been slipping, it is planned to continue 'Arsenic and Old Lace' at the Fulton, N. Y., through the summer. Lindsay and Crouse, who produced the comedy, had the house under a four-walls rental deal which expired, but another lease was made with the property's new owner, the City Investing Co., headed by Robert E. Dowling.

New arrangement expires Sept. 11 and calls for weekly rental of $850. 'Arsenic' performance is expected to be pepped up by Bretaigne Windust, who staged it. Latter returned from the Coast, where he sought talent for 'Murder Without Crime,' due in August.

Norwegian playwrights won't fall for the Quisling line even for a $2,000 prize. The State Theatre Directorate, according to reports, held a competition for plays 'showing the opposition between the New Era and the old,' but was forced to admit that the Nazi helm failed to produce any valuable works during the past few years.

For the same reason, new legit show, 'The Golden Chair,' play about the Nazi strength, was withdrawn during rehearsal as 'artistically indefensible.'

The 'Tomorrow the World' company, having been awarded the U. S. Treasury 'T' and a special letter of commendation for having subscribed the highest percentage of payroll deduction for bonds, among the legit theatres—17 1/10%—Ralph Bellamy, co-featured in the play, is now after his backers. The investment of the 28 participants having been fully repaid, he now wants them to pledge at least 10% of their future profits to go into U. S. bond subscriptions. Looks like all the backers will be in his plan 100%.

Both Equity and the union's chorus branch are to have honor rolls in their respective New York offices, listing names of members in the armed services. Cost of the Equity tablet will be $900, while that of the chorus about half that amount. A drive to raise the money will be made among the membership. There are over 1,200 Equityites in the services. So far $500 has been donated by members to defray the cost of the tablets.

Cissie Loftus is again under care of a doctor and the latter has made an appeal for aid. M. D. was referred to the Actors Fund, which provided for the actress under similar circumstances previously.

B'WAY'S SUMMER STOCK FOLDS; $15,000 IN RED

Broadway's first and probably last summer stock stopped suddenly at the Windsor Saturday (3) after four discouraging weeks, the loss being estimated around $15,000. 'The Milky Way' and 'Boy Meets Girl' were played, each for two weeks. It was a rental deal, cost of operation being over $4,000, while the estimated weekly takings were around $1,000.

Lucia Victor offered the Windsor stock, with the backing of friends. She is said to have been production assistant for Eddie Dowling and previously was interested in rural stock outfits. There's some talk of a fresh bankroll being obtained for another Broadway try.

N. Y. Legit Slump Lingers Despite Cooler Weather

Although the weather was much cooler last week, N. Y.'s legit business continued to slump and most shows went to new lows, not unusual for a week culminating with the Fourth of July (Sunday). Holiday was celebrated on Monday, which was probably the quietest Fourth on record. Threat of rain up to curtain time was a break for shows, 16 out of a total of 23 playing the matinee. Most locals seemed to have gone out of town, but afternoon trade was excellent.

Lure of the outdoor appears to have shot business on Sundays, despite the ban on so-called pleasure driving and other transportation constrictions. Still another show, 'Angel Street' (Golden) has dropped Sunday performances. It is the fourth show to recently go back to a regulation performance schedule lately. Eight shows are still playing Sundays, or approximately one-third the total, as compared to 50% during most of the season.

Summer stocks are at the lowest ebb since the strawhat vogue started, while new production is close to dead center. There are a few shows rehearsing, but no Broadway entrants are in sight through July. Several musicals now being cast are not likely to premiere until late August or September.

Broadway still is running ahead of last early July when there were 17 legiters and two vaude revues playing. There is, however, nothing current to compare with 'This Is the Army,' which opened a sensational engagement July 4, 1942.

GM'S SHOW OFF FOR EXTRA REHEARSALS

After playing two and one half weeks, General Motors 'Victory Revue,' which is sub-titled 'It's Only the Beginning,' is laying off for revisions and further rehearsal, being held at the Beck, N. Y. Show was devised by Owen Murphy for Soundmasters, outfit that has been staging shows and making commerical shorts for GM for some time. Peter Barry has added new dialog and is in charge of rehearsals. Carl Randall originally staged the dances, then Boots McKenna stepped in, but a woman is reported now handling that department. It is the first time GM has toured a stage show, others being given in Detroit only.

'Beginning' is booked in regular theatres, but there is no admission charge. It is played strictly for the benefit of GM employees. Spots on the itinerary are towns where the plant has branches. Booking is for 20 weeks in one, two and three-day stands, but it was reported that the revue may later play service bases, in which case the tour would be of indefinite length.

There was a degree of confusion in showing 'Beginning' principally because a flock of amateurs are in the company. Professionals include John Adair, Eddie Nelson, Fred Werner (juggler), Al Lytell (mimic) and Virginia Boylan. Latter singer was in 'By Jupiter.' A pro acrobatic team was also with the show, but was let out.

There is no skimping on expenditures. That was indicated when the company was called for a Sunday rehearsal and the pros received an extra week's pay for that stint. They readily admitted that that had never happened to them before.

'Prince' Case Rouses Actor Circles To Question Equity's Stock Rules

Difference of opinion has arisen in actor circles over Equity's rule anent stock companies, which permitted the switch of 'The Student Prince' from a production basis to that of stock for the current showing of the 20-year-old operetta at the Broadway, N. Y. Change in the status of the show, which is called 'a J. J. Shubert special,' permits more than eight performances weekly without extra pay. Stock rules allow 10 shows per week, and 'Prince' is going on nine times. Salary of principals was not affected, except that they play an extra performance without an additional eighth on their pay, but 14 out of 22 in the male chorus walked because their pay dropped when the show went to stock.

While actors would like to see the stock rules changed so that when a show tours it cannot be brought to Broadway as a stock attraction and thereby reduce the operating nut, Equity officials take a different slant so far as 'Prince' is concerned. They state they are primarily interested in prolonging engagements of actors and explain that 'Prince' would probably not have been brought into N. Y. this summer on a production basis. Musical stock tried in Detroit and Chicago several times by Shubert had flopped.

Under the stock rules, at least six of the original cast must be engaged for the succeeding show, which means that the leads in 'Prince' must be retained in 'Blossom Time,' announced as next. All of the 'Prince' chorus must be used, too.

The dailies did not mention the interior change in 'Prince,' which reduced the chorus pay from $45 on the road to $35, but PM carried a story on 'Prince' headed 'Shubert Shenanigans' and stated: 'The Messrs. Shubert are up to their old penny-pinching tricks again.' Pointed out that the saving made on the male chorus was $220 weekly, an insignificant amount compared to the show's grosses. The savings on the chorine payroll is more than that.

LACK OF BILLING MIFFS CLEVE. BOOKER-ANGEL

Cleveland, July 6.

Chief angel behind Saul Heller's new stock company, which opened at the Hanna Tuesday (6) with 'Design for Living,' is Frank Sennes, indie theatrical booker. Fact was brought out when backer's name was, to use producer's own apologetic phrase, 'unintentionally left out' of the list of credits for initial show featuring Kitty Carlisle, Jack Whiting and Philip Huston.

Sennes, who books talent into local Alpine Village, Beverly Hills Country Club, in Kentucky, and majority of Ohio's ace niteries, was a trifle miffed when he wasn't given any billing in Hanna's advance publicity. He and three other investors he recruited put up $7,600 for the first two shows, but booker is understood to have the biggest chunk and voting voice.

Second summer play at Hanna will be Gloria Swanson in 'Let Us Be Gay,' due July 13.

Bowout of Stars May Effect Run Of 'Skin,' 'Garter'

Disaffection of names in some Broadway shows has aroused speculation over the prolonging of current engagements. 'The Skin of Our Teeth,' Pulitzer prize winner at the Plymouth, and 'Star and Garter,' Music Box clicker, are principally being discussed. With Florence Reed now on vacation from the controversial 'Teeth,' none of the four original top players are in the cast.

Stated that Tallulah Bankhead, who was replaced by Miriam Hopkins, will not return to the show. Miss Hopkins was engaged for eight weeks, it being thought at the time that Miss Bankhead would reappear after a vacation. Fredric March and Florence Eldridge, who co-starred with Miss Bankhead, will also not be back, so that only Miss Reed of the original name leads will be in 'Teeth.' Her part is being played again by Edith Faversham, who subbed for Miss Reed when the latter was ill last winter. Miss Hopkins may extend the 'Teeth' showing, otherwise being replaced. She is expected back in Hollywood during autumn. 'Teeth' may not span the summer, but is slated for the road in the fall.

Bobby Clark and Gypsy Rose Lee's withdrawal from 'Star' may not materially affect the revue's draw, regarded as a freak success from the start. Clark was due to step out last week, but is now slated to leave Saturday (10), with Professor Lamberti taking over his chores. Miss Lee has been in and out of the show for some time because of illness. Georgia Sothern, who was also ill, is back and will take over Miss Lee's parts along with Bea Matthews, a chorine who filled in before.

One standout that has been little affected when the original leads are absent is 'Life With Father' (Empire). Howard Lindsay and Dorothy Stickney are on vacation, as last summer, with Harry Bannister and Muriel Kirkland currently appearing in their place.

Hipp, McKeesport, Pa., Once a Landmark, Razed

Pittsburgh, July 6.

Hippodrome, McKeesport, a landmark in this district and originally the biggest legit playhouse between New York and Chicago, was razed last week by Warner Bros., the owners, which closed it down several years ago.

Hipp, first called White's New Opera House, opened in March, 1908, with Julia Marlowe in the James P. Fagan comedy, 'Gloria,' and continued as a flesh site until 1920, playing everything from concerts to burlesque. In that year, late John P. Harris bought the house, changed the name to the J. P. Harris and inaugurated four-a-day vaude and silent movies.

WARBURTON SET FOR LONDON PLAY ON B'WAY

John Warburton, from Hollywood, will have one of the six principal roles in 'Murder Without Crime,' the London chiller by J. Lee Thompson, which Dwight Wiman had recommended for U. S. production to J. H. del Bondio, his former general manager. Latter, with Bretaigne Windust and Tom Weatherly, are sponsoring the production. Windust will stage. Henry Daniell will have prominent role.

Wiman, currently in England for the American Red Cross, saw the play there.

ATAM Pay Hike Piles Up Pending WLB's Okay

While the N. Y. legit theatre operators and the Association of Theatrical Agents & Managers are trying to reach an agreement on changes in the basic agreement not settled in the arbitration, which awarded ATAMers a $15 per week salary increase, the amounts due on the latter are piling up pending the expected okay from the War Labor Board. As the award was made retoractive, there is now approximately $700 due each agent and company and house manager who were not paid over the scale.

There are 15 or more showmen who have been paying the increase virtually from the time the award was made. Most of the others are turning over the retroactive coin to escrow accounts, but there are exceptions, notably the Shuberts, who objected to the award. ATAM has around $6,500 in its escrow account, while the League of New York Theatres has an undisclosed amount being held until word is received from the WLB. Figured some time ago that the total due from the Shuberts was $15,000 but this is estimated to have now risen to $25,000.

Another session between the League and ATAM will be held in an effort to clear up the revisions in the basic agreement sought by the union. If the matter is not settled, it will go back to Paul N. Brissenden, Columbia professor of economics, who is the arbitrator in the dispute.

B'way Slips and New Lows Recorded; Only 'Oklahoma' in Form, Big 30½G, 'Ice' Great $28,500, 'Bed' Around 25G

Although the weather was much improved, Broadway slumped further last week and again the only show of which the gross was not clipped was 'Oklahoma,' with the result that a number of new low marks went into the records. Thursday night, which had improved lately, was about the weakest evening, while Saturday afternoon saw many empty rows for shows that had been going at a capacity gait.

'Stars on Ice,' however, got off to a very good start, first full week being estimated around $28,500. Revival of 'The Vagabond King' got the worst of debutting on a date close to July 4, drawing mixed notices and light business after the premiere.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (82d week) (D-730; $3.30). Slipped to around $5,000; cast takes a cut when the gross slips that far. Switching off Sundays.

'Arsenic and Old Lace,' Fulton (128th week) (CD-898; $3.30). Rated around $6,500, which is figured about an even break; management has renewed lease until early September.

'Early to Bed,' Broadhurst (3d week) (M-1,142; $4.40). Night business continues strong; claimed little off; approximated $25,000, and new musical expected to make a run of it.

'Dark Eyes,' Belasco (24th week) (CD-1,000; $3.30). Down around $5,000, yet management aims to keep show going through summer.

'Harriet,' Miller (C-940; $3.85). Laying off after playing 17 weeks; expected to relight and play well into new season.

'Janie,' Playhouse (43d week) (C-865; $3.30). Went off with the field last week with takings around $6,000; may break even at that level.

'Junior Miss,' Majestic (87th week) (CD-1,715; $2.20). About $6,000; had been slated to stop this week, but date extended through month with 'The Merry Widow' due in during August.

'Kiss and Tell,' Biltmore (15th week) (C-920; $3.30). One of the standouts that had been somewhat affected lately, but sold out Monday's matinee after slow morning start; bit under $16,000 and low for engagement.

'Life With Father,' Empire (188th week) (CD-1,062; $3.30). Champ stayer of the list slipped down around $8,500, but is expected to pick up and again hold over.

'Oklahoma,' St. James (14th week) (M-1,520; $4.403. Champ musical of the past season seems destined to outlast everything in its classification current; again more than $30,500.

'Rosalinda,' Imperial (36th week) (M-1,450; $3.30). Socked more than some others; dropped to around $21,000, which was lowest take since early in run.

'Skin of Our Teeth,' Plymouth (33d week) (CD-1,075; $3.85). Estimated down around $11,000; another new low for Pulitzer prize winner.

'Something for the Boys,' Alvin (25th week) (M-1,375; $4.40). Slipped to slightly more than $26,500; another high grosser that registered a new low.

'Sons o' Fun,' 46th St. (74th week) (R-1,347; $4.40). Has dipped under $20,000 but can turn a profit at lower levels and is expected to stick.

'Stars on Ice,' Center (resumed engagement) (49th week) (R-2,966; $1.65). Started with fine Sunday attendance last week and count went to approximately $28,500; excellent.

'Star and Garter,' Music Box (54th week) (R-990; $4.40). Another run musical that slowed down; takings approximated $18,000; low for the engagement.

'The Doughgirls,' Lyceum (27th week) (C-997; $3.30). Another sock laugh show that started this week with a capacity Monday (5) matinee but last week's matinees affected; quoted at $16,300.

'Those Endearing Young Charms,' Booth (3d week) (C-712; $3.30). Claimed to have improved a bit with takings around $4,500; extra space ads being used to pep up four-person play that started weakly.

'Three's a Family,' Longacre (8th week) (F-1,016; $3.30). Estimated around $5,000 but plans call for engagement to extend through August; should improve with vacationer business.

'Tomorrow the World,' Barrymore (12th week) (D-1,014; $3.30). Has piled up considerable profits and climbed to virtual capacity; slipped in past three weeks; went bit over $14,000; still very good.

'Ziegfeld Follies,' Winter Garden (14th week) (R-1,519; $4.40). Large capacity a break at weekends but attendance has been off and the estimated take last week figured around $38,000.

Revivals

'Counsellor-at-Law,' Royale (D-1,047; $3.30). Final and 32d week; has made excellent showing for revival; Paul Muni out one performance last week through illness; around $8,000 but average was over $12,000.

'The Student Prince,' Broadway (4th week) (O-1,942; $2.75). Started strongly but has been slipping and last week's takings estimated around $18,000; should be alright for oldie however.

'The Vagabond King,' Shubert (1st week) (O-1,325; $3.30). Drew mixed notices and business after premiere not so good; $13,500 estimated in first seven times.

RX FOR BROADWAY ANGEL
tired of backing flops his friends advised him about:
Samuel Sparrows "Revolution by Pan!" better than any play on Broadway.
Interested? Call Hempstead 4770.

'Can't Take It' Advance Of $2,500 for Wash. Wk.

Washington, July 6.

Fred Stone in 'You Can't Take It With You' is aiming for a nice week if the weather man is kind. Advance is approximately $2,500. Show opens tonight (6) and will run through Sunday at $1.65 top. Followed by Sylvia Sidney and Luther Adler in 'Jane Eyre.'

American Theatre Society has been swamped with applications for 1943-44 season tickets. Present indications for the A.T.S. and Theatre Guild attractions will come in next season with 8,000 or more guaranteed subscribers.

'Lady' Wow $42,000 in L.A. Third; 'Doughgirls' 13½G

Los Angeles, July 6.

Third week of 'Lady in the Dark' at Philharmonic auditorium continues to repeat capacity take of $42,000, reached on initial two stanzas. Gertrude Lawrence show closes this coming weekend and Philharmonic winds up a nine-week season, biggest to date, and showing profit for first time.

Biltmore continued third week of 'Doughgirls' without an extra holiday matinee and looks estimated $13,500 for stanza after catching same figure last week. Show has another week to go before making way for repeat engagement of 'Claudia.'

Bill Robinson's 'Born Happy' at the Mayan is holding up and with extra holiday shows will take estimated $12,500 this week. Last week pleased with $11,500. Belasco theatre's bogey-man bill, 'Horror Tonight' goes to $8,500 estimate this week after hitting $5,500 on initial six days.

'Blackouts of 1943,' Ken Murray revue at the El Capitan in Hollywood, bounces up this week from its steady $14,000 on strength of Fourth of July matinees, to hit around $16,000, starting off its second year.

'Abie' Big $8,700 On 5th Det. Week

Detroit, July 6.

'Abie's Irish Rose,' whose light but pat message of tolerance has an added significance in Detroit these days, clicked along merrily in its fifth week at the Lafayette with $8,700 tucked in at $1.65 top.

Martial law is gradually being eased, but the healthy figure was achieved despite the continuing adverse factors of the recent riot and despite the torrid spell. Going into its sixth week, the advance sale continues to pile up, indicating even better grosses in coming weeks. Anne Nichols' comedy likely will permit the Lafayette to bridge the summer for the second consecutive year. The Cass is dark, but relights July 19 with Sylvia Sydney and Luther Adler in 'Jane Eyre.'

'Firefly' Stout $27,000 On Frisco 2d-Final Wk.

San Francisco, July 6.

'The Firefly' climbed on its second and final week at Curran, to reach stout $27,000.

Estimates for Last Week

'The Firefly,' Curran (1,774; $3.30) (2d wk). Final presentation in Civic Light Opera series hit stout $27,000 on second and last sesh.

'Claudia,' Geary (1,500; $2.20) (3d wk). Plugging along on its return visit, drawing oke $10,500 for third stanza.

'Gay' $2,300, Balto 2d Wk.

Baltimore, July 6.

Second week of local stock at Maryland, with Gloria Swanson starring in 'Let Us Be Gay,' ran into some cooler weather but not much added interest. Inched out a mild $2,300 after trying hard for $2,900 on first time round.

In currently is ZaSu Pitts, featured in 'Her First Murder,' by Major Robt. Presnell. Given a rewrite by Phil Dunning, who also staged. Slated for two-week run.

'Dishonorable' 4½G, Prov.

Providence, July 6.

'The Outsider,' starring Lionel Atwill, opened here yesterday (Monday) at the Playhouse with $1.10 top.

'Strictly Dishonorable,' with Jeanne and George Andre, playing the house last week, caught a fairly good $4,500.

Swimming Pools

Continued from page 1

dances he once ran. He asserts that it grossed slightly over $10,000 last month.

Other spot with a pool doing okay is the George F. Pavilion, Johnson City, N. Y., owned by the Johnson Shoe Co., and operated by Ralph Hackett. This spot's gross suffers slightly because of a ruling at the instance of Johnson that young children be admitted to the pool free. It's said to stem from the days when the shoe manufacturer himself was unable to dig up the cash for such pleasures.

Hartenstein has been working in a defense plant in eastern Pennsylvania for some time, but quit recently to devote all his time to his business. He will not operate dances again until conditions are more favorable. Hackett has been operating sporadically.

Chi Biz Dented but 'Kiss' Still OK, Big $16,000; 'Doughgirls' Fine 12½G

Chicago, July 6.

All attractions took a bump last week when receipts skidded a bit all around. Dent at the boxoffices is attributed to the combination of bad weather, beginning of the withholding tax and approach of July 4 holidays.

'Kiss and Tell,' at the Harris, still is tops even though it dropped to $16,000 last week.

Estimates for Last Week

'The Doughgirls,' Selwyn (17th week) (1,000; $2.75). Not as badly hit as some other shows. Did around $12,500, still solid.

'Good Night Ladies,' Blackstone (64th week) (1,200; $2.75). Down but still a money maker at nice $11,500.

'Junior Miss,' Erlanger (1st week) (1,300; $2.20). Return engagement to Chicago with different company took light $6,000 on initial week.

'Kiss and Tell,' Harris (8th week) (1,000; $2.75). Dropped off several thousand dollars but still the top grosser at big $16,000.

'Maid in Ozarks,' Great Northern (44th week) (1,400; $2.75). Rolling merrily along to big profits for operators. Down to around $9,000.

HUB LEGIT LULL, ONLY 'MISS' $7,500, ON TOP

Boston, July 6.

'Junior Miss' is the only legit entry on the Hub's books and nothing is in prospect soon for the city, making it about as barren at this point as it's been in years. Usually the town is host to at least a dozen 'pro' strawhats, which makes it look good on paper even if the Broadway shows are out for the summer. This season there are only two and only a handful in outlying sections.

After the 54 legit attractions the Hub has had in the past season (which included 24 pre-Broadway debuts, seven of them $100,000 musicals), the contrast is dismal. 'Junior Miss' did an estimated $7,500 at the Colonial for seventh week in town, definitely okay considering the weather. Eighth week is current, and no end is mentioned. Incidentally, it's the show's third session here, and second at pop prices.

'Vagabond King's' N. Y. Preem Another Healthy Sign in Operetta Renaissance

By GEORGE ROSEN

Broadway's operetta renaissance shaping up for the summer and fall has been given considerable impetus with the revival of 'The Vagabond King.' It is a lavish, handsomely staged production that Russell Janney brought to the Shubert theatre last Tuesday (29), superbly costumed, well-voiced, boasting a lusty, rousing chorus to do justice to the Rudolf Friml melodies and with scenery and ballet of equal calibre.

In bringing the Friml-Brian Hooker musical back to the N. Y. stage after a lapse of 17 years, Janney has given it an overall production that bespeaks a heavy investiture. The producer has wisely revised the book and lyrics to give it quickened pace and has succeeded in investing the operetta with a freshness that revitalizes it for present-day consumption. The fact that Janney has interspersed comedy and sundry business that's entirely irrelevant to the Burgundian saga and times doesn't necessarily mean that he has treated 'Vagabond' with disrespect. Rather, it points up the fact that Hooker's book is of little importance, that what really matters is the lovely Friml score.

Russell Janney production of musical play in four parts, based on Justin Huntley McCarthy's 'If I Were King'; music, Rudolf Friml; book and lyrics by Brian Hooker and Janney; features John Brownlee; staged by George Ermolloff; scenery by Raymond Sovey; dances staged by Igor Schwezoff; costumes designed by James Reynolds; orchestration and music direction, Joseph Majer; technical direction, Raymond Hovey; revived at Shubert theatre, N. Y., June 29, '43, at $4.40 top; regular top $3.30.

René de Montigny.....Ariells Dickson
Casin Cholet.....Bert Stanley
Johan le Loup.....George Karle
Margot.....Jann Moore
Isabeau.....Evelyn Wick
Johanneton.....Rosalind Madison
Huguette du Hamel.....Arline Thomson
Guy Tabarie.....Will H. Philbrick
Tristan L'Hermite.....Douglas Gilmore
Louis XI.....Jose Ruben
Francois Villon.....John Brownlee
(By Courtesy Metropolitan Opera Assn.)
Katherine de Vaucelles.....Frances McCann
Thibaut D'Aussigny.....Ben Roberts
Captain of Scotch Archers.....Charles Henderson
An Astrologer.....Franz Bendtsen
Lady Mary.....Teri Keane
Noel of Anjou.....Dan Gallagher
Oliver le Dain.....Curtis Cooksey
Herald of Burgundy.....Earl Ashcroft
The Queen.....Betty Berry
The Hangman.....Craig Newton
The Cardinal.....Vincent Henry
Premier Dancers—Julia Harvath, Dorothee Littlefield, Peter Birch.
The Two Dice Players—Kenneth Sonnenberg, Birger Halldersen.

Regardless of the costly trappings and able production, without a 'Song of the Vagabonds,' 'Only a Rose' or a 'Some Day,' the operetta would find the going tough. Its revival, above all, is indicative of what, essentially, is the underlying motive for the current trend—namely, that there will probably always be a place in the Broadway firmament for the better melodies of the Frimls, the Rombergs, the Strausses, the Kerns and the Gershwins. Therein lies the key to the possible success of the approaching festival which may find Broadway within the next few months in the midst of its most popular operetta season within the past two decades.

When, two seasons ago, Cheryl Crawford decided the time was ripe for a revival of 'Porgy and Bess,' she set in motion the cycle that is likely to assume vast proportions. The producer knew the value of the already familiar top Gershwin tunes. It's the reason behind the New Opera Company's 'riding the crest' with its 'Rosalinda' ('Der Fledermaus') production; for its forthcoming revival of 'The Merry Widow' next month with Jan Kiepura and Marta Eggerth singing the Lehar songs, and other sundry production plans which may find Robert Stolz's 'Two Hearts in Three-Quarter Time' debuting on Broadway.

Operetta Cycle Looms

By the same token, the fine music Richard Rodgers composed for 'Oklahoma' accounts in no small measure for the Theatre Guild's sock operetta and, while not strictly in the same idiom, has inspired Rodgers to bring back to Broadway this fall those swell tunes of the '20's, 'My Heart Stood Still,' 'Thou Swell,' etc., via a revival of 'Connecticut Yankee.' It offers, too, testimony that a revival of 'Show Boat' or Noel Coward's 'Bitter Sweet' would in all probability strike an immediate and responsive chord, even as Romberg's 'Student Prince' music, despite the dubious quality of the production currently at the Broadway theatre, has a steady b.o. appeal.

With the current demand for escapist entertainment—placing musicals first on the list—the operetta trend is manifesting itself on a universal scale, with both 'Rosalinda' and 'Oklahoma' slated also for London presentation.

Janney has borrowed John Brownlee from the Metropolitan Opera Co. for the Francois Villon role and, while he fails to cut the romantic figure of a Dennis King, who appeared in Janney's original production, he plays and sings the scoundrel to the hilt. Frances McCann is beautiful as a statuesque Lady Katherine and sings the Friml songs ably. The melodramatic posturings of the two principals, however, definitely keeps 'Vagabond' a period piece. Otherwise the cast is uniformly excellent, with Jose Ruben giving a fine dramatic performance as the despotic Louis XI. The comedy team of Will H. Philbrick, in his original role as Guy Tabarie, and Curtis Cooksey is particularly effective. The choreography arranged for the ballet by Igor Schwezoff is interesting.

'Soldier' $3,600, St. Louis Preem

St. Louis, July 6.

Another old favorite, 'The Chocolate Soldier,' has been revised for the current attraction at the Municipal Theatre Assn. alfresco theatre in Forest Park. With several new faces in top roles, it teed off a one-week stand, the sixth since its bow here in 1921, Monday (5).

Approximate gross of $3,600 was racked up from capacity mob of 10,100. Mary Hopple, singer, and Robert Shafer, tenor, are taking the bows for the current season. Marthe Errolle, in other singing stint, also is featured. Anzdia Kuzak, who scored solidly last week in 'Sons O' Guns,' also chips in with a warbling chore that the mob liked. A newcomer, Romolo de Spirito won the customers with his interpretation of 'Fall in Love.' Another new face is Charles Laskey, hoofer. Patricia Bowman, ballerina, favorite here for several seasons, clicked with her specialty.

Standouts in support are Joseph Macaulay, Gordon Dilworth, William J. McCarthy (fave of previous seasons) and Ronnie Cunningham. Watson Barratt, art director, cooked up eye-filling sets for the second and third acts. Marc Connelly, Kurt Weil and Elia Kazan, of New York, passing through town, took in the first performance.

Although the temperature dipped down to 60 or thereabouts, making top coats almost a necessity, 'Sons O' Guns' enjoyed good biz, winding up week last Sunday (4) with an attendance of about 65,800, including thousands of service men and underprivileged cuffo guests. Gross figured at $35,000.

Current Road Shows

(July 7-18)

'Abie's Irish Rose'—Lafayette, Detroit (7-17).

'Biography' (stock)—Adams, Newark (7-11).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (7-17).

'Claudia'—Geary, San Francisco (7-17).

'Corn Is Green' (stock)—Flatbush, Brooklyn (7-11); Audubon, N. Y. C. (13-18).

'Doughgirls' (2d Co.)—Selwyn, Chicago (7-17).

'Doughgirls' (3d Co.)—Biltmore, Los Angeles (7-17).

'Eve of St. Mark' (stock)—Windsor, Bronx (7-11); Flatbush, Brooklyn (13-18).

Gilbert and Sullivan—Audubon, N. Y. C. (7-11); Adams, Newark (13-18).

'Good Night Ladies'—Blackstone, Chicago (7-17).

'Her First Murder'—Maryland, Baltimore (7-17).

'Jane Eyre' (stock)—Forrest, Philadelphia (7-10); National, Washington (12-17).

'Junior Miss' (2d Co.)—Erlanger, Chicago (7-17).

'Junior Miss' (3d Co.)—Colonial, Boston (7-17).

'Kiss and Tell' (2d Co.)—Harris, Chicago (7-17).

'Lady in the Dark'—Aud., Los Angeles (7-10).

'Laugh Time' (vaude)—Curran, San Francisco (7-17).

'Maid in the Ozarks'—Great Northern, Chicago (7-17).

'The Two Mrs. Carrolls' (tryout)—Shubert, New Haven (7-10); Locust, Philadelphia (12-17).

'Without Love'—Windsor, Bronx (13-18).

'You Can't Take It With You'—National, Washington (7-10).

Broadway

Louis Lotito's wife dangerously ill.

Jerry Horwin back to the Coast tomorrow (Thurs.).

Jimmy Durante hasn't smoked for months and getting used to it.

Rouben Mamoulian to the Coast for his chore with United Artists.

A. P. Waxman plans a musical version of 'The Jazz Singer' for this season.

Ned Brown working with Harry Grayson in the NEA sports department.

Rose Moss Glick, secretary at Treasurers Club, very ill at Doctors hospital.

Pvt. Max Gendel assigned to Warners to aid in publicity for 'This Is the Army' film.

Arthur Greenblatt, Producers Releasing Corp. sales chief, off to the Coast this weekend.

David Palfreyman, Hays office theatre department executive, due back from Coast this week.

Every employee of the N. Y. Paramount donates 10c. each week for the Stage Door Canteen.

Marie Nash, who recently closed a tour with Sigmund Romberg, being screen-tested by 20th-Fox.

Herbert Fields plans a 1944-45 musicomedy libretto writing around Hildegarde, the chantoosey.

Robert Schless, Warner Bros. foreign manager, back from 10-day visit to Mexico over the weekend.

Julia Kelly, secretary to Will Hays, back at her desk after two months recuperating in Florida from flu.

Lou Clayton with a hurt leg because of sciatica keeping him from playing golf, his favorite diversion.

Herman Bernstein to Scroon Lake, Warren O'Hara batting for him as manager of 'Arsenic and Old Lace.'

Beulah E. Baker, actress and singer, being sought by Metropolitan Life, which has money due her on a policy.

Radie Harris sojourning in Beverhills for the summer, guesting with her brother, Howard Harris, radio scripter.

I. Robert Broder graduated last week as 2d lieutenant, Adjutant General's Office, from Officers Candidate School at Ft. Washington.

Dewey Barto (& Mann) in town for N. Y. preem of 'Best Foot Forward,' in which his daughter, Nancy Walker, is featured.

The Lunts are reading Mary Borden's 'A Wanton Heart' with an eye toward a possible Broadway production in the fall.

Walter Winchell visiting his daughter, Walda, on the Coast. She has the measles. Winchell will stay west about two weeks.

Billy Rose points out that his over $34,000-a-week gross at the Diamond Horseshow is $3,500 more than the town's top show, 'Oklahoma,' is doing.

George F. Dembow elected a director of National Screen Service, N. Y. Long with the company, he holds the post of v.p. in charge of sales.

Jimmy Roosevelt, now a lieutenant colonel in the Marines, in town visiting. Looks tanned and fit, although even thinner than during his Goldwyn days.

The Times' obit on the dynamite-handler who died at 112 is making the Broadway bunch wonder if perhaps that's the safest occupation for longevity.

A phoney waiters' 'strike' was staged at the Saints & Sinners luncheon to Westbrook Pegler last week, as a gag, because of the columnist's labor union writings.

Shuberts, who are in on the new Folies Bergeres nitery, hypoing the cafe's Sunday nights, first with 'Ziegfeld Follies' (Milton Berle) and now with 'Sons o' Fun' stars as guesters.

Jerry Keyser, Warners' foreign advertising-publicity manager, claims one of the largest victory gardens in the east. No wonder; he has several acres at his summer ranch near Danbury, Conn.

Presiding at the Banshees' luncheon last week when 'Victory Through Air Power' (Disney-UA) was previewed, Jimmy Walker observed that 'Lindbergh didn't need any introduction, i.e., in 1927.'

Dept. of Justice seeking disclaimer signature of actor Jack Gilchrist, believed currently in N. Y., to clear title to land in Coachella Valley, Calif., owned by his father and recently sold for taxes.

USO-Camp Shows prexy Abe Lastfogel, on a 10-day vacation at Saranac Lake, expected back July 10. Prior to departure last Thursday (1) Lastfogel had been bedded with a cold several days.

Charles J. (Dink) Freeman, Jr., graduated OCS at Ft. Monmouth Saturday (26) as a second lieutenant in the Signal Corps. His dad, Charles, Sr., recently returned from a special Red Cross mission in England.

Vet members of 20th-Fox ad-publicity and exploitation staff in N. Y. hosted Joe Shea at Barbetta's Friday (2) prior to his leaving to become publicity and story rep for Cagney Productions in N. Y.

Victoria (Vicki) Faust, ex-nitery singer, back to the Coast soon for two more Hunt Stromberg film assignments. She's vacationing east with George Gruskin, her husband, head of the William Morris agency's Coast radio dept.

A collection of 10 miniature rooms, ranging from a small early American farmhouse kitchen to a modern N. Y. penthouse studio, is on display in the Grand Lounge of the Music Hall. Display was created by Jerome H. Hoffheimer, who spent five years fashioning it as a hobby.

As a gag, the Andrews Sisters, currently playing the Paramount, N. Y., took over the management of the Par last Thursday (1) in the absence of Bob Weitman, managing director, who was vacationing. The Andrews gals handled front-of-the-house operation in conjunction with Bob Shapiro, senior manager of the theatre.

Chicago

Joan Abbott here for a month's visit.

Si Greiver now buying and booking films for the Ohio and Fox theatres, Chicago.

Harry Briggs, Mike Fritzel's assistant at the Chez Paree, has been called to Army.

Waldo E. Bail, mgr. of LaGrange theatre, LaGrange, Ill., is now also member of publicity department.

Bruce Godshaw, formerly publicity director of the Grand theatre, now with the Bartelstein Bros. at their Ridge theatre.

Army has given up Congress hotel and property is back to its owners, Michigan-Congress Corporation. Latter plan to reopen hotel to public as soon as possible.

Ben Gilbert, professional manager Jack Mills Music company of New York, hosted several singers and orchestra leaders at a cocktail party after preview of 'Stormy Weather' at 20th-Fox projection room last week.

Eddie Seguin, Balaban & Katz flack, was given farewell party by friends and co-workers before departing for Camp Custer, Michigan. Dave Arlen will handle Apollo and Garrick theatres, formerly under Seguin's wing.

Niteries' Summer

Continued from page

play only two-week shows now stretching to four and sometimes six where draws are concerned. The Hildegardes, Adlers, Hartmans, and their ilk, are seen likely to get unusually high salaries in some places, especially with exclusive spots in the east such as the Copley Plaza, Boston, jacking their food and liquor prices, and on top of that charging a cover of, say, $1 plus a $3.50 minimum.

Plenty of Coin

It's the old story of supply and demand, and in many cases, where spots won't be able to get name attractions to meet the demand, they'll still do top business. The patrons have the wherewithal and want entertainment, especially on weekends. With means of transportation in eastern cities jammed to the hilt because of the OPA gas ban, New Yorkers may have trained or bussed out the first or second weekend it got hot, but bookers see them staying at home and making the rounds for the duration of the summer.

On top of that, the industrial towns and big cities all feel the insurge of war workers with plenty in their jeans for the first time and wanting some place to spend it. Thus agency men look for many spots which might possibly lose some of their regulars because of vacations, gaining another type of customer.

The only possible hitches to the banner biz are seen in the food problem and the draft's depletion of talent. On the former count, many places will undoubtedly feel the feed pinch, but agency men point out that what they will probably do is charge a minimum for beverages, with food extra, and in some cases close at midnight, with only one show a night. However, they would still have plenty of time to do biz.

On the other count, with Uncle Sam beckoning—and maybe Hollywood, too—niteries would simply put on shows without name talent if they have to. And still do biz.

'Stars & Gripes'

Continued from page 1

Among authors is Pvt. Martin Gabel, actor of ex-partner in Wharton & Gabel producing firm. Top singing role is handled by Cpl. Ziggy Lane, who toured with the Chico Marx band unit.

Chief comedy role is handled by Sgt. Ace Goodrich, who appeared on Broadway in 'Panama Hattie' and the 'Diamond Horseshoe Revue.' Latter also wrote three numbers for show. Cpl. Dave Sugarman, of NBC's Breakfast Club, is among others in cast.

Show's 14 songs have been orchestrated by Pvt. Charles Mackenberg, who arranged for Russ Morgan and Sigmund Romberg.

London

Charlie Kunz told by his medico to rest for six months.

Marrianne, former vocalist with Joe Loss, has joined the Ivy Benson aggregation.

George Gilbert (& French) has quit show biz and is now doing well in the book trade.

Jimmy James, star of Tom Arnold's 'It's in the Bag,' ill and replaced by Ted Ray.

Maurice Woolf back to his desk at General Film Distributors after four weeks' illness.

Myer Rothstein, son of Jack Rothstein, indie theatre circuit owner, is prisoner of war in Italy.

Slim Allan, Vic Oliver's American stooge, holds record for entertaining troops with 100 shows.

Janet Clavering, daughter of Arthur Clavering, back after three years in America to join the WRENS.

Walter Moody, recording manager of His Master's Voice, back at his job after having been drafted into government factory.

Tom Arnold seeking theatre in West End for Christmas pantomime, in which he will co-star George Formby and Helen Breen.

Phyllis Dixey has acquired a new play by Peter Cringle, new playwright, titled 'One Room,' in which she intends to star herself.

Pat Kirkwood will be leading lady for third edition of 'Happidrome,' which goes back to Blackpool, opening this month for summer season.

Peggy Cummings, currently with Firth Shephard's 'Junior Miss,' playing the 'Fluffy' role, has been signatured by F.S. for two more shows.

Blossom Brown, daughter of Teddy Brown, who just returned from America with brother Stewart, is taking course of acting at the Dramatic School of Arts.

Carl Barriteau, former clarinetist with late Ken Johnson band, has proven such an attraction in vaude with his own combo that he has been given the entire Stoll tour.

Hospitalized are Walter Mutch, Daily Mail film critic writing as Seton Margrave, and Harry Burgess, RKO publicity. Mutch has a respiratory ailment; Burgess high blood pressure.

Minneapolis

By Les Rees

RKO held annual office picnic at Bass Lake.

Sonny Dunham into Prom Ballroom for one nighter.

Charlie Rankin held over for third week at Curley's nitery.

Dorothy Kallgren and Ruth Kagin additions to 20th-Fox office staff.

Carl Lorch orch and Peter Higgins held over at Hotel Radisson Flame Room.

Toby Brin, WCCO staff organist and pianist, doubling at Rogers' stage lounge.

Al Schrieber and his 'Country Gentlemen' ensemble into Red Feather nitery.

Wife of Fred Abelson, Universal salesman, recuperating at home after operation.

Local Universal branch now fourth nationally in Nate Blumberg testimonial sales contest.

W. H. Workman, branch manager, umpired inter-office baseball game at Metro club's annual picnic.

Ray-Bell Films of St. Paul one of the five producers of motion picture advertising ordered by federal trade commission to cease allegedly monopolistic practices.

Metro unveiled plaque in honor of five staff members now in armed services—Lt. Oliver LeMere, Cpl. Melvin Turner and Pvts. Robert Hazleton, Ray Haberland and William Donaldson.

Pittsburgh

By Hal Cohen

Herb Magidsons left for Hollywood after spending several days here with family.

Cliff Edwards booked into Stanley with Three Stooges for week of July 23.

Variety Club shuttering its bar an hour earlier every a.m. to conserve booze supply.

Jess Boyle, brother of Havey Boyle, sports editor of Post-Gazette, died last week.

Mrs. Baron Elliott home from visit to Fort Meade, Md., where her husband is stationed.

Bob Donley has inherited Norman Twigger's late evening news commercial on WCAE.

Harry Singer, Pittsburgh Symphony violinist, back from a tour with 'Porgy and Bess.'

Florence Parry has resigned as press agent for Playhouse and Jean Lovell is taking over.

John Holahan, p.a. for Kennywood Park, may run for city council in Brentwood, where he lives.

Ray (Stutter) Dunn back in Nite Court of Fun cast after long run at Gold Dollar Bar in Detroit.

Alma Zivic, niece of Fritzie Zivic, the lighter, off for Boston to join the Kathryn Duffy dancing girls.

Billy Catizone back on job at Continental Bar again after being out for several days with strep throat.

Average daily attendance at USO-Variety Club Canteen since it opened month ago has been 1,800 men.

Gertrude Breakstone, of Savoyards, leaving to become overseas recreation director for Red Cross.

20th-Fox gang farewelled Ira Cohn, manager of local exchange for 15 years, with party and wrist watch.

Tony Conforti, Nixon Cafe boss, and his maestro, Al Marsico, both celebrated birthdays on same day last week.

Polly Malone vacationing for couple weeks and Stephanie Diamond taking over her WCAE morning show.

Local navy man, Lt.-Comm. Richard Evans, and Martha O'Driscoll, screen actress, have announced their engagement.

Memphis

Carole Landis wowing Army camps in this area.

Jeff Davis of United Artists in from New Orleans.

Universal's Jimmie Pritchard has bought a new shack.

Le Bonheur's fourth annual Horse Show dated for Sept. 21-25.

Muriel Lynne in from Jacksonville for new floor show at Officers Club.

Metro's Charlie Kessnich of Atlanta confabbing with J. F. Willingham here.

Dotty Abbott, WMC song-and-dancer, off for USO Show tour of 10 weeks.

Col. Howard Waugh of Warners having a fling at radio as guest on local Stumpus Court.

Joy Shelby deserting Memphis Open Air Theatre chorus to join Rockettes at Radio City in New York.

Tommy Reynolds' orch hung up nifty first-week record on the Magnolia Roof Garden at the Claridge with 2,432 paid admissions.

St. Louis

By Sam X. Hurst

Reports current that shuttered Circle to be relighted for Negro trade.

Mrs. Bob Heinig, wife of the mgr. of the Granada, now treasurer of Missouri, Midtown deluxer.

Jules Fields in town beating the tom toms for 'Heaven Can Wait,' skedded for Fox and Ambassador.

Midnight jamboree to raise dough for the local Variety Club's charity endeavors postponed until mid-August.

Harry Crawford, mgr. of Missouri and Chief Barker of the local Variety Club, busy keeping up speaking dates for local organizations.

Barney Rosenthal, Mono branch mgr. here, has added Bert Day and Dave Bader to the sales staff and named Eunice Mortensen as chief booker.

One million dollars' worth of war bonds have been sold in the lobby of the Ambassador. Henry C. Riegal, Jr., mgr., received a C of C scroll for his part.

Fanchon & Marco and the Star-Times, reached goal of $233,333.33 to purchase a bomber. Contribs were made by natives. The campaign ended five days ahead of sked.

Out-of-town exhibs shopping in film row include George Barner, owner of houses in Tuscola, Villa Grove and Chrisman, Ill.; Elvin Weeks, Staunton, Ill., and Tolden Dickson, who has houses in Crustal City and St. Clair, Mo.

Berlin's Musical

Continued from page 1

script it. All returned to Hollywood Sunday (4) night, having come east on preliminary details attendant to Berlin's 'This s the Army,' which Wallis produced and Curtiz directed for Warner Bros.

Besides Bogart and Miss Sheridan, Ingrid Bergman and practically all the WB roster of players will participate in Berlin's musical for that studio.

Incidentally, 'This Is the Army' (show) is going overseas in two segments, one to Britain and the other to North Africa, and from there to converge in a theatrical pincers route on all global fronts, as part of the morale effort. Major General Irving Philipson, whom Berlin saw in Washington, okayed the idea. The two companies will break the jump back to eastern embarkation points by playing a couple of weeks of camps en route east from Hollywood, where they have completed the film version of 'Army.'

Berlin Abroad Also

Washington, July 6.

Irving Berlin will cross the Atlantic with two 110-man units of 'This Is The Army,' to appear before troops in combat areas, the War Dept. announced Monday (5). It was indicated that one unit would go to North Africa and the other to Britain, with Berlin shuttling between the two theatres of war.

The remainder of the 300-man original cast will return to active duty in the States, and following the tours abroad, the two troupes will be broken up and assigned to active service in Africa and Britain.

Hollywood

Bruce Manning back in town after

Oscar Homolka became an American citizen.

Veronica Lake hospitalized after fall on the set.

Rita Johnson divorced L. Stanley Kahn in Reno.

Constantin Bakaleinikoff laid up with bronchitis.

Renee Haal changed her name to Renee Godfrey.

a Government mission to Europe and North Africa.

Henry Blake celebrating his 19th year with Warners.

Mary Quillan, dancer, divorced Joseph Quillan, gag writer.

Ida Lupino recuperating from a collapse on the Warners lot.

Flower Parry Coogan divorced Jackie Coogan, now in the Army.

Aune Franks, Finnish actress, took her final American citizenship oath.

Stan Laurel sued for separate maintenance, wife asking $765 per month.

Ernest Turnbull, head of Hoyt's Theatres in Australia, ogling the film studios.

Lord Knowles, chairman of British Imperial Airways, gandering film studios.

Fritz Lang, who once looked at his director chores through a monocle, is wearing specs.

Archie Mayo returned from a month of vacationing to resume directing at 20th-Fox.

Ed Schellhorn named chairman of foreign department committee of Producers Association.

Charles Francis Coe was honor guest at dinner tossed by Hollywood Chamber of Commerce.

Claudette Colbert and Lieut. Commander Joel Pressman returned from New York vacation.

Jeanette MacDonald returned to Hollywood for the summer after four months of concert touring.

Richard Whorf is painting a mural on the brick wall of new Hollywood USO quarters between picture chores.

Bobbie Sierks, widow of Jack Singer who died as a war correspondent in the South Pacific, is now a script clerk at Universal.

Miami

Gracie Barrie and band follows Dick Rogers orch into Frolics Club July 9.

Frances Welsh, torch singer with plenty of what it takes, has caught on nicely at Mayfair Club.

Eurt and Lonnie King going over big at Kitty Davis' nitery, with puppeteering and dancing.

Bob Wayne doing nifty warbling job at 5 O'Clock Club; ditto Herby Brown at the Park Avenue Club.

Despite transfer of many service men to new quarters there are still plenty around adding to the coffers of the niteries.

Army has returned 110 buildings to owners, with latter making plans for reconditioning to angle for tourist trade when and if it comes.

Olympia theatre has been hard hit for weeks due to transportation snarl. Unable to bring new acts in, theatre has had to draft acts from local niteries. Doubling angle works okay for the acts since it means more coin.

Talent appearing in local nite spots are doubling in entertaining stints at nearby service camps and bases. Latest group includes Shep Fields, Bobbie Baker, Laura Kellogg, Penny Kasper, Sharon DeVries and Peggy Jaynes.

Buenos Aires

By Ray Josephs

Maipo Revue doing s.r.o biz.

Leon Britton, RKO chief, to Rio on biz.

D. Modesto Pasco, rep for Mexican picts, back to Mexico.

Exteriors of 'Safo' being shot in Mendoza, with Mecha Ortiz in femme lead.

Dancer Carmen Salazar joins Spanish star Miguel de Molina for Avenida show.

Irving Maas, 20th-Fox foreign exec, ill and unable to attend cocktail party in his honor.

Francisco Alvarez inked for top role in Nini Marshall's new untitled comedy for Sono Film. Cesar Amadori will meg.

Filming started at E.F.A. on 'El Sillon y la Gran Duquesa' ('The Chair and the Grand Duchess'), with Olinda Boazn in top femme role. Megged by Carlos Schlieper.

Shooting well under way on 'Cuando la Primavera se Equivoca,' produced by Manuel Pena Rodriguez, story by Enrique Amorin and Roman Gomez Maria, directed by Mario Soffici, with Elisa Galve starring.

Benito Perojo off on location with cast of 'Stella' for Pampa Film. Bad weather holding up shooting. Preparing script at Lumiton for 'Mariquita Thompson,' which includes creatino of Argentine national anthem. Maria Duval to star, directed by C. H. Christensen.

Artistas Argentinos Asociados cancelled plan to film 'Romance de Dan y Elsa' in ski region, Nahuel Huapi, due to raw stock shortage. Instead, rushing script of 'Su Mejor Alumno,' based on life of Sarmiento, to star Angel Magana and Enrique Muino, megged by Lucas Demare.

OBITUARIES

JACK EDWARDS

Jack Edwards, 59, formerly of 'Variety' staff in Hollywood and San Francisco died July 3 in Hollywood following a long illness from a heart ailment.

Edwards entered show business from newspaper work in Milwaukee, Kansas City and New York. He joined the Shuberts to handle road tours and later went to Washington, D. C. as a house manager. After that was New York exploiteer for Pathe and for Universal in Chicago. He then joined 'Variety' staff and went to the Coast as a reporter. Shortly afterwards he opened the Frisco 'Variety' office and then returned to the Hollywood office.

In 1929 he left 'Variety' to go with RKO as exploitation man, and later managed RKO theatre in Cincinnati. Several years later he returned to 'Variety.' But after a three year period he left to go with the National Screen Service and Fox West-Coast Circuit in Los Angeles.

Widow, daughter and two brothers survive.

RUSSELL MURDOCK

Russell Murdock, 46, actor and playwright, succumbed to heart attack June 6 in New York. He was author of many plays and owner of the Murdock Play Bureau of Kansas City and New York. Many of his plays had been leased to stock companies throughout the country. He had also written fiction, radio scripts and commercial films.

Murdock had a long military record in World War I and was twice under fire in the present war. He was on board the S. S. Challenger enroute to Iran for war work, when ship was torpedoed and sunk. He was later abroad transport also torpedoed and sunk. Both incidents greatly impaired his health.

Survived by mother, Mrs. Sylvia Summers Pierce, son, daughter and step-father, Al Pierce, former road show manager.

FRANK STAFFORD

Frank (Deaver) Stafford, 61, for many years in vaude, died June 28 in San Diego, Cal.

Born in Urbana, O., Stafford showed pronounced ability as a whistler and imitator of bird notes. He found a vehicle for his whistling in an act, 'A Hunter's Game,' in which he appeared with his wife, Marie Stone. It was long a standard act in the two-a-day, and had marked success in England.

Sixteen years ago Stafford retired from vaudeville and up to the time of his death was owner and manager of a San Diego apartment house.

Survived by widow, father and brother.

DR. R. J. TANNER

Dr. Richard J. Tanner, 73, circus performer, who as 'Diamond Dick,' was noted for markmanship feats, died in Norfolk, Neb., July 2.

Tanner had kept his 'Diamond Dick' identity secret since he left the circuses, and had become a practicing physician. He was a crony of 'Calamity Jane' and 'Buffalo Bill' and had been noted for his 'fanning' technique in shooting. He had also made the longest horseback ride on record—5,500 miles from Lincoln, Neb., to New York and back. He left the circus in 1906 after 25 years as a performer to take up the study of medicine, which he practiced until three years ago.

MAY WHITNEY HELMS

Mrs. May Whitney Helms, 70, composer of 'The March of Freedom,' and 'The Yankee March,' died in New York, July 5. As daughter of Charles Morse Whitney, noted corporation lawyer and musician, she toured U. S. and Canada with the Mozart Sextet, musical group made up of her parents, and Mrs. Helms' three brothers and sisters. She sang and played 'cello.

Surviving are husband and brother.

CLARE L. HATTON

Clare L. Hatton, 74, veteran actor, died at his home in Denver, Colo., last week.

Hatton was a member of the O. D. Woodward Players, had appeared at Elitch Gardens theatre and headlined the old Denham (Denver) Players. His only child, Bradford Hatton, is appearing on Broadway.

He is survived also by widow and two nieces, Mrs. Rex Beach, wife of the author, and Mrs. Fred Stone, wife of the actor.

HENRY ROQUEMORE

Henry Roquemore, 57, stage and screen actor and at one time producer of musical comedies, died June 30 at his home in Beverly Hills.

Beginning his stage career in New York, Roquemore played in 'The Man on the Box,' 'Stop Thief,' '45 Minutes from Broadway' and other productions. Later he owned and operated stock companies in Florida and the Midwest.

Moving to Hollywood 21 years ago, Roquemore became a freelance film player. At the time of his death he was working at Metro.

FOREST A. KELLY

Forest A. Kelly, 53, manager of the Lincoln theatre, Massillon, O., for 20 years, died in Chagrin Falls, O., June 26.

A native of Akron, Kelly entered theatre business following his graduation from Butchel College there. He went to Massillon 30 years ago, when he opened the Lincoln. He retired several years ago.

Widow and two daughters survive.

RONALD COOPER

Ronald Cooper, booth operator at the Hyway theatre, Fairlawn, N. J., where an explosion occurred in the cooling plant last week, died last Wednesday (39) at the Barnert Memorial hospital, Paterson, N. J. Had he lived, it is believed he would have been blind as result of injuries sustained.

Theatre is operated by Si Fabian.

ROBERT RHYNE GRAY

Robert Rhyne, Gray, 27, member of the staff at radio station WSJS, Winston-Salem, known to the public as 'Dick' Gray, died in Winston-Salem, N. C., June 27.

Gray was born in Gaston County, N. C. He had been with station WSJS for about four months.

Survived by widow, son and parents.

ANTONE TRACK

Antone Track, 95, violinist, who had appeared in orchestras of Victor Herbert and Walter Damrosch, died in New Milford, Conn., June 30. His friends called him the 'Music Master,' after the character made famous by David Warfield.

Survived by two sons and three daughters.

AUGUST SELIG

August Selig, 73, brother of William Selig, died in Rockford, Ill., July 3. He was associated with his brother in the old Selig Polyscope company, pioneer music picture producers, which was established in Chicago in 1896.

Survived by his widow, two sons, a brother and a sister.

LEE SLOAN

Lee Sloan, 42, president of Show Folks, Inc., died July 1 in Chicago. He was in various branches of show business in Chicago since 1919 and at time of his death operated the Gayway Arcade, Chicago.

Edward L. Coss, 77, widely known violin and guitar maker, died at his home in Waterloo, Ia., June 22. For 20 years he operated a factory in Waterloo, turning out specially made guitars for cowboy bands. He also won several old fiddler's contests at the Iowa state fair.

Morris Sherman, 83, father of Shavo Sherman, vaude mimic, died June 17 in New York City. Another son, Irving Sherman, operates Central theatre, Pearl River, N. Y. A daughter and two other sons also survive.

Mrs. Frank A. Brockhiser, 67, who had been associated with her husband for 17 years in the operation of Danceland ballroom, Cedar Rapids, Ia., died June 21 in Cedar Rapids. Survived by her husband and two sisters.

Bessie Hart, 45, who for a number of years was a singer in St. Louis niteries, died last week in St. Louis. Survived by husband and a brother, Lou Sher, nitery pianist.

Carl Duncan, owner and operator of the Killbuch theatre, at Killbuck, O., died June 23 in Coshocton, O., after a brief illness. He had been in film theatre operation for many years and built Killbuck house several years ago. Widow survives.

Dan Dwyer, former Pittsburgh film salesman, died last week in that city.

Israel Leiberman, 42, who conducted the Jewish and Polish hours over WSAY, died June 30 in Rochester, N. Y. He created the Jewish hour five years ago and added the Polish hour two years ago.

Francis Beard, 33, blind pianist and organist, died in Peekskill, N. Y., July 4. He had appeared in concert halls and on the radio. Survived by sister.

Thomas C. Poe, 61, former motion picture theatre operator in Findlay, O., died June 30 in Cleveland. Leaves widow and two children.

MARRIAGES

Lillian Greenberg to Pfc Joseph Fraum, in New York June 29. Groom, formerly film salesman for Columbia pix at N. Y., has been in armed services three years and recently returned from overseas.

Clementine Hall to Miles Kastendieck in New York. Bride is on Blue network continuity staff; groom is music critic of Brooklyn Eagle.

Wanda Boal to Pvt. Harry Poppe, Jr., in Los Angeles, July 1. Groom was a writer at Metro before joining the Army.

Donna King to Lt. James Brewster King, USN, in Los Angeles, June 28. Bride is member of the King Sisters, singers.

Elizabeth Meyer to Maj. Pare Lorentz, June 27, at Mt. Kisco, N. Y. Groom is the former film writer-director-producer, now with the U. S. army air forces; she's the daughter of financier Eugene Meyer.

Margot Stevenson to Sgt. Robert Russell, July 6, in Washington. Bride is a legit actress; he's a former screen writer serving with the Strategic Services of the U. S. Army.

Grace Carol Mansfield to Ernie Neff, in Pittsburgh, June 17. Bride is model and former singer with Billy Hinds orch; groom is organist and announcer at WCAE, Pitt.

Geraldine Lang to Sgt. Dave Wald, in Pittsburgh, June 26. Groom was manager of Plaza theatre for WB in Pitt. before going into service.

Ida Polson to Earl Horton, in Kansas City, July 3. Groom is producer and writer at radio station, KCKN, and also 'Variety' correspondent in Kansas City.

Mary Sale to John Good, in Beverly Hills, July 1. Bride is a daughter of the late Chic Sale; groom is a screen actor.

Shirley Page to Victor Moore in Chicago, since Jan. 16, 1942. Bride is dancer; groom is the stage and screen star-comedian.

Lou Dinning to Pvt. Eugene Betz at Camp Van Dorn, Miss., July 5. Bride is member of the Dinning Sisters, radio singing trio.

Betty Grable to Harry James, July 5, in Las Vegas, Nevada. Second marriage for both.

BIRTHS

Mr. and Mrs. James Howard, daughter, in Hollywood, June 26. Father is cartoon gagman at Metro.

Mr. and Mrs. Mickey Ross, son, in Pittsburgh, June 28. Father's a band leader and has staff orch at WJAS, Pitt.

Mr. and Mrs. Jack Burke, daughter, in Pittsburgh, June 25. Mother's the former Mabel Harold, nitery dancer.

Mr. and Mrs. Richard Christ, daughter, in New Hope, Pa., May 30. Mother's former Eda Toldi, Pittsburgh little theatre actress.

Mr. and Mrs. Artie Shaw, son, in Hollywood, June 30. Mother is the daughter of Jerome Kern, composer. Father is the orch leader, now a c.p.o. in the Navy.

Mr. and Mrs. Herb Westrate, son, in Hollywood, July 2. Father, now in the Army, was head of Republic's still camera department.

Mr. and Mrs. Ernest Anderson, twin daughters, in New York, June 21. Father is with the D'Arcy Advertising Agency.

Mr. and Mrs. Herbert Wiere, son, June 30 in Hollywood. Father of Wiere Bros., comics.

Mr. and Mrs. Larry Payne, a son, June 29, in Detroit. Father is an announcer at Station WJR.

Mr. and Mrs. Joseph Lawler, son, June 30, in Philadelphia. Father is WCAU building manager.

Mr. and Mrs. Richard Reber, son, July 1, in New York. Father is director of Radio Reports.

Literati

Knopf Acquires Wm. Penn

William Penn Publishing Corp., in a state of suspended animation since its reorganization in New York, has been acquired by Alfred A. Knopf. Gives that publisher a number of valuable copyrights and authors' contracts held by the old Philadelphia house.

William Penn Publishing Corp. was the new name of the Penn Publishing Co., of Philly, which went bankrupt a year or more ago. Assets were acquired by a New York book remainder firm, which reorganized the publishing company with elaborate plans for its resumption. Never really got started, however, and more or less dormant until now.

Knopf has been employing all sorts of means to build up his author list, including grants of fellowships and various contests. Acquisition of Penn gives it a running start for the new book season.

'Slush Piles' Dwindling

Rapidly-dwindling 'slush piles'—publishing term for heaps of unsolicited manuscripts—has mag publishers worried. Many established mag contributors have stopped writing since the war began, either because serving in the armed forces or on special war effort work. Mag editors have had to resort to the 'slush piles' for material. But the slush piles today are mere thin trickles of unsolicited story material, because numerous would-be writers aren't scribbling either, today.

Formerly the 'slush piles' were regarded by top mags as a nuisance. They got all they needed, and more, from agents. Unsolicited stuff was read, after a fashion, and occasionally a story was uncovered. Now the 'slush fund' is of real concern, with every piece read as avidly as if brought in by an agent. Even an unsolicited story written in longhand will get more than a passing glance.

People's Book Club Launched

The long-planned Simon & Schuster-Sears, Roebuck-Consolidated Book Publishing Co. 'book-a-month' club is finally under way. Aside from its magnitude, the fact that the man in the street, rather than literary notables, will be polled for selections makes it different. People's Book Club, as it will be called, has engaged Dr. George Gallup's opinion-finding organization to determine selections. Gallup will check on what's wanted in book reading matter.

Otherwise the People's Book club will operate like other organizations of its kind. Members must agree to take at least four books a year, at $1.66 each, with a fifth book thrown in as a dividend. Under the three-way partnership, Simon & Schuster will handle the editorial and publishing end; Sears, Roebuck, the membership sales and distribution, and Consolidated the printing. Last-named is an affiliate of Cuneo Press, mag printers. Because both Sears, Roebuck and Consolidated are located in Chicago, headquarters will be there. Book-a-month project is featured in the new Sears catalogue which goes to 7,000,000 customers.

Baer Plugs Winsor McKay

Bugs Baer took the occasion of the Walt Disney-Major de Seversky 'Victory Through Air Power' screening, at the Banshees luncheon in New York last week, to plug the late Winsor McKay. That Hearst cartoonist was credited by Baer, who used to be a quick-sketch artist himself, with having created the animated cartoon via his 'Gertie, the Dinosaur,' one-time Hearst newspaper strip.

The Banshees, which is keynoted by Hearstmen, also saw the de Seversky screening as fitting because Hearst had long plugged the author of 'Victory Through Air Power' and syndicated his columnn.

Lockhart Vice Howard

Jack Lockhart, on leave of absence from managing editorship of Memphis Commercial Appeal, upped to assistant director of press division for Office of Censorship, Washington.

Takes spot held by N. R. Howard, who returned to editorship of Cleveland News.

Jake Wilk's Aide at WB

Ellingwood Kay, formerly associate editor of Cosmopolitan magazine, has been appointed eastern story editor at Warners under Jake Wilk.

Kay succeeds Helen Herman, who left last week to be married.

Covici, Friede Assets to Crown

After some delay, assets of the defunct Covici, Friede publishing house have finally been disposed of. Acquired by Crown Publishers, which plans to reissue many of the titles.

Since the demise of Covici, Friede, assets had been administered by Richard R. Smith for the book printing firm which had the largest claims against the publishing house.

Reunion in Algiers

John Gunther has arrived in Algiers on a four-ply war correspondent's' assignment for CBS, Reader's Digest, NANA and Harper's. There he is doing a reunion with Quentin Reynolds, Collier's roving correspondent, who has deserted Moscow for North Africa, en route to India.

Frank Gervasi, also Collier's, is currently in Algiers, as is Lt. Col. Vincent Sheean, of the NAAF, himself a former correspondent.

Crawford Quits PM After Row

Kenneth G. Crawford, formerly Washington editor for PM, has resigned and joined the staff of Newsweek, which has assigned him to Chungking, China. Charged that PM has been falling for anti-administration propagandists, and in one yarn picked on Robert Murphy, State Department envoy in North Africa.

Crawford was assigned to that area and sent back two stories which were the reverse of those previously carried by the N. Y. afternoon tabloid. PM refused to print the Crawford stories, and he walked out.

Prov. Journal Strike Looms

Providence Typographical Union No. 33, consisting of compositors at the Providence Journal Co., voted to go out on strike Wednesday (7) at 7 a.m., upon the company's refusal to negotiate new contract. If strike comes off it will be the first time in 114 years that the paper has been forced to cease publication. U. S. Dept. of Labor certified to the War Labor Board the strike issue this week.

Union maintains that no contract exists because the company violated it when it granted pay raises to some members of the union, and not to all. Company maintains the move did not violate the contract, hence it is still in force.

The Journal Co. stated that political interests in the state are fomenting the strike.

The Intimate Touch

Random House's copy in the N. Y. Times last week advertising George Jessel's 'So Help Me' was a literati departure, especially that line in the ad which read, 'Wherein the author lets down his hair as well as his suspenders.'

RH's prexy, Bennett Cerf, wrote the ad himself.

'Tokyo's' Big Call

The Capt. Ted Lawson book, '30 Seconds Over Tokio' (ghosted by Bob Considine, who gets credit as 'editor'), has 100,000 advance sales, although not slated for publication until July 12. This is in addition to the Book-of-the-Month's 340,000 copies.

Macy's order for 2,500 copies and a Washington book store's order for 1,000 copies are among the unusual items surprising Random House, the publisher.

Rose Ads Kid Congress

Billy Rose added a new wrinkle to nitery advertising with his open letter in the name of his Diamond Horseshoe to Congress, which ran in yesterday's (Tuesday) News. In a three-column ad he kidded Congress about the 'three-ringed circus' it was running on Capitol Hill, which offered unfair competition to nitery operators like himself because it was free. The windup was a plea to 'get off the stage' and give show biz back to showmen.

PM and Sinatra

Editor, 'Variety':

Literati last week refers to our recent illustrated story on Frank Sinatra as 'a frank showmanship stunt, cooked up by George Evans, p.a. for the swoon-singer, who felt that PM, especially if given a radio trailer by Sinatra, could jump its sales.'

Our story on Sinatra was not cooked up by George Evans. We do our own cooking here, sometimes with gas, sometimes with a blow torch. The Sinatra epic began as a

(Continued on page 55)

House Reviews

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STANLEY, PITT

moment on its own is a Gershwin medley and a crack job.

Two additional acts and they're both familiar. Bob Evans, good-looking, clever ventriloquist, with his impudent dummy, Jerry O'Leary, doesn't have more than two new jokes since the first of his several dates at WB deluxer, but again the cash customers didn't seem to mind, and mixed team of Lane and Ward, a couple of hooligan hoofers, are still doing their stocking-feet dance (when the gal ostensibly discovers somebody asleep in the front row) and the acrobatic novelty while reading the funny paper.

Locals apparently hungry for flesh again 'cause the ropes were up and standees at the first show.

Cohen.

ORIENTAL, CHI

Chicago, July 3.

Radio City Music Hall Glee Club (19) with Dorothy Keller, Kay Holley, Leon Navara, The Coltons (2), Dave & Dotty Workman, Douglas Bros. (2); 'Crime Doctor' (Col.).

Current lineup is headed by the Radio City Music Hall Glee Club making first Chicago appearance. They open the show with 'Night and Day' and return after two acts for a 'Living Tintype' number during which they sing a group of Gay 90's songs and then go in for a bit of comedy with 'Please Don't Go in the Lion's Cage Tonight.' Close the show with a patriotic number, joined by Dorothy Keller for some nifty ballet-tapstering.

The group, under the musical direction of Kay Holley, were well liked and their singing drew prolonged applause.

Douglas Brothers, colored team in deuce spot, dish out fast hoofing with song snatches thrown in. One of the boys does a knee dance and closing routine is sprinkled with acrobatics. Good hand.

Dave and Dotty Workman have refreshing and entertaining novelty act. Open with man playing trumpet as woman manipulates a set of musical glasses, then both play a medley on glasses. Switching to bell ringing 'Moonlight and Roses' and close with a tune on a gadget composed of a piece of tubing, flute and auto horn. Team has neat equipment and go over big.

Leon Navara has material somewhat ragged and should blue pencil the profanity. When he sits down at the piano he is tops. Among his numbers are 'Gigolette,' 'Sextette from Lucia' done with left hand only and a group of pops. Outstanding is the imitation of nickelodeon piano player. Works up to plenty palm-whacking.

The Colstons amuse with three comedy dances.

Morg.

CAPITOL, WASH.

Washington, July 1.

Gracie Barrie's Band, Pinky Lee, Wilfred Du Bois, Sam Jack Kaufman's House Band, Lynn Allison, Art Brown; 'Ox Bow Incident' (20th).

Sam Jack Kaufman starts things off lively with a Victor Herbert medley. Lynn Allison vocalizes with selections from 'The Firefly.' Art Brown does a bit of modernizing George M. Cohan's lyrics for patriotic hoorah, winding up with rousing audience singing of 'Over There' brought up to date.

Gracie Barrie feels coming to Washington is like Old Home Week. She was mistress of ceremonies at the Earle theatre for three years and they like Mrs. Dick Stabile in this town. Opens with a catchy lyric, 'I'm Taking Over for My Man' to a walloping hand. Jimmy Palmer then gives out with 'Let's Get Lost' and retired though the audience could have taken more. A medley built around 'Pack Up Your Troubles' and interspersing some 'Tit Willow' gave Gracie Barrie a chance to do some comedy swipes at Adolph, Benito and Hirohito. Then a bit of tabasco for F. street in a character song about a Minsky favorite, followed by two old timers with which songstress has been associated, 'We Just Couldn't Say Goodbye' and 'Somebody Loves Me.' Band is at its best in jam session of 'One O'Clock Jump.'

Wilfred Du Bois is introduced and works in front of the band in some deft juggling tricks. Pinky Lee, fresh out of 'Lady of Burlesque, got down to hard work with rapid fire delivery but his real socko was eccentric dancing. Show runs about an hour and the band program is designed to keep the jitterbugs happy.

Arke.

George Hamilton, heading old Freddy Nagel band, opened limited engagement at Kennywood Park, Pittsburgh, Saturday (3), replacing the Bernie Cummins outfit.

RKO, BOSTON

Boston, July 1.

Ada Leonard Orch (16) with Virginia Weidler, Joe & Jane McKenna, Cliff Edwards, Mitzi Mayfair; 'Flight for Freedom' (RKO) (2d week).

A nice crew of specialties topped by personal appearance of Virginia Weidler is helping the all-femme Leonard band at this strictly bandhep spot this week. Show lacks punch, but seems to satisfy.

Ada Leonard who's new here, leads band with gentle undulation, pausing occasionally to pirouette in what is billed as a 'Dance Exotique.' It is a little too 'exotique' for the sharpies here, but there's no denying the visual appeal. Miss Leonard m.c.'s in cultured diction.

Band plays 'I've Got You Under My Skin,' 'Can't Get Started,' 'My Buddy' (with choir), 'Ida' and 'Woodchoppers,' whizzing it up a bit here and there, and offering hot solos by trumpeter Frances Shirley and other instrumentalists. Michelaine, band vocalist, sings a couple of tunes that would have gotten over better with more familiar songs.

Joe and Jane McKenna tee off with their slap-happy standard act and go over well; Mitzi Mayfair follows with her click dance routine; Cliff Edwards rings the bell loudly with his songs, chatter and personality and Virginia Weidler sews up nicely with a Virginia O'Brien deadpan take-off called 'Rockabye Lullaby.' She begins with the usual 'I'm Grown Up and Ready for Love' routine maturing Hollywood juves would not dream of p.a.ing without, but definitely catches on with her otherwise swell chore. She easily stands on her own and would go just as big without the H'wood rep. Business slow at opening, the h.o. of the film being in good measure responsible.

Elle.

GOLDEN GATE, S. F.

San Francisco, July 1.

Chico Marx Orch (15), Frank Gaby, Mel Torme, Jadin Wong & Li-sun, Phyllis Lynn, Peggy O'Neill line; 'The Leopard Man' (RKO).

It may be Chico Marx' orchestra, but he paid little attention to it as he clowned on the Golden Gate stage, to the satisfaction of the audience. Marx's effortless piano playing, while the orch, as usual, is leaderless or being led by someone else, also gets over big.

Frank Gaby, who got second billing, is a throwback to cornier aspects of old time vaude—and was given as big a hand as anyone on the bill. The customers liked his stuff, definitely, although he and others have been peddling it for years.

Running fire of patter between Gaby, his male stooge (heckling from a box and appearing later on stage as a zoot suiter) and his femme foil, revive many old gags that draw laughs. Virtually only new thing in the act is the zoot suit. Gaby ends up with a ventriloquist routine that was standard years ago, and this also goes over.

Mel Torme, warbler of tender years (introduced by Marx as 'a fugitive from high school') has a good enough voice, and he, too, was well liked by the audience. As his too-obvious adolescence wears off, he may develop into a highly pop entertainer.

Oriental ballroom terps team of Jadin Wong and Li-sun gets support principally from the fact that the femme member of the duo is really something to cast the glimmers on. As they don't say in Chinese, 'She's some babe.'

Phyllis Lynn warbles a couple of tunes for fair reception.

Mill.

TOWER, K. C.

Kansas City, July 2.

Mead Lux Lewis, Ray Parker, Rossi Sisters (2), Raymond Pike, Mary Midyette, Tower Orch with Jack Parks & Marilyn Ballinger; 'jitterbugs' (20th) and 'Cowboy in Manhattan' (U).

Entertainment swings out at the Tower this week to a boogie beat, with jitterbugging as the theme of the Laurel & Hardy half of the dual screen bill, and Mead Lux Lewis giving out hot licks to top the 40-minute stage show.

Show opens with Tower orch segueing from theme into 'You'll Never Know.' Marilyn Ballinger, nifty brunet vocalist, takes the chorus and second ending in nice voice to win a good round of palm-whacking. First turn brought on by Ray Parker, who doubles as m.c., is the Rossi Sisters in acrobatic dance routine.

Deuce has Raymond Pike, juggler who works with Indian clubs, balls and other customary props. Act is smooth and punchy. Three bows and had to beg off. Weekly 'Tower Discovery' winner is Mary Midyette, who plays 'When Day Is Done' and 'Bells of St. Mary's' on a musical saw.

On his own, Ray Parker has a ventriloquistic act that clicks with it's novel twist. Following opening patter, Parker and the dummy engage in a mind-reading act. Parker works in audience while dummy remains seated on stage. Assistant backstage gives answers over house p.a. system as the dummy is controlled by wire. Juves ate it up.

Closing is Mead Lux Lewis, boogie pianist, who gives out with eight-to-the-bar rhythm on the 'zoot piano' in the best boogie style. He closes with 'Lady Be Good' as Jack Parks and the house orch go all-out behind him.

Good biz opening day and night.

Earl.

'SPANGLES,' N. Y. CIRCUS, PICKING UP AT B.O.

Business for Ringling Bros. 'Spangles,' one-ring and platform circus at Madison Square Garden, N. Y., started on the upgrade last week. Thursday (1) the matinee was virtual capacity, it being estimated that 5,000 tickets were sold, the limit set for the outfit which is using about one-third the Garden space. Strong matinee was credited to the start of school vacation.

Cristiani Family, equestrian troupe that has been around New York for six months waiting for the musical, 'Miss Underground,' which failed to start, went into 'Spangles' Monday (5). Appearance of the horse act was delayed several days because arrangements had to be made for a smaller ring, conforming to that in which the act had rehearsed.

The Kimris, aerial turn, is out of the show. Vera Kimri had been working under a handicap, having sustained torn shoulder muscles when the Ringling, Barnum & Bailey show was in Boston. She was operated on and the act cannot work for another month or so. They were replaced by Terrance and Victoria, out of the R.-B. & B. show.

Recalled that the title 'Spangles' originated with Nellie Revel's circus novel of that name, which was written in 1926. Story was bought and a picture of same label was produced by Universal, but Miss Revel retains the literary and stage rights. Author also has 'Spangles' ready for musical show production.

Robert Ringling, in New York last week to look over 'Spangles,' entered into a seven-year agreement for the Ringling, Barnum & Bailey circus to open its season at Madison Square Garden as in the past, pact being signed by Ned Irish, Garden's new manager. Term contract between the circus and the Garden had expired and there were reports of other circus interests trying to get the annual spring date. Only change in the terms appears to be that the Garden management will handle the concessions during the big top's indoor showing instead of the circus itself.

Victor Balasi is doing the cat and rooster bits in 'Sangles,' incorrectly credited to Don Douglas of the clown contingent.

Payroll Traffic

Continued from page 40

comes the new head of the promotion department of WCAU, succeeding Ted Oberfelder, who leaves soon for Red Cross duties overseas.

Charlotte. — Adele McCarty was upped to the continuity director's berth at WBT, replacing Kay Glass, who resigned. Miss McCarty's former spot was filled by Audrey Summers, who had been secretary to sales promotion manager, W. McGregor Parker. Parker's new secretary is Betty Cameron.

New York.—Thomas Means, former promotion and traffic manager of WCSC, has joined the promotion department of Columbia-owned stations.

Schenectady. — Dorothea Cullum Hilbert has joined the production staff of W85A in Schenectady, N. Y.

Harrington Crissey has joined the staff of W85A as announcer.

Missoula, Mont. — George Shoemaker has been signed as an announcer for KGVO. And Bill Strothman, one of the station's spielers, is on special duty with the Army.

Fort Wayne.—Larry Frommer has been appointed publicity director of WOWO-WGL. He was previously sales promotion manager of Liquors, Inc., Indianapolis.

Cheesecake Pix Big Biz

Continued from page 1

from his 1,000 customers in the service, break down into 75% for glamor gals in bathing suits, 15% for light comedy pics, serious dramas and horror films, and 10% for gals in evening gowns.

In thinking over his last 12 months biz, Klaw, who has more than 2,000,000 stills stocked up in his East 14th St. store in New York, finds that he moved about 500,000 pics of screen faves to thousands in the hinterlands or in the armed service. And they all like Betty Grable, Dorothy Lamour, Lana Turner, Janet Blair, Jinx Falkenburg, Hedy Lamarr and Dona Drake, in that order.

He gets plenty of requests for gals in the nude, but they'll settle for leg art, in the form of Barbara Stanwyck, who, via her last two pictures, 'Ball of Fire,' and 'Lady of Burlesque,' exhibited plenty of same. 'Consequently,' Klaw adds, 'Stanwyck is a big seller today.' By a big seller, he means that he gets as much as 25c for a flimsy glimpse of La Stanwyck, which might go for a nickel or a dime in ordinary times. That's the way the biz goes. 'A guy or a gal might be in films for five years, and get very little requests for pics, and then suddenly, you can't get enough stills.' A typical case is that of Richard Denning, who played in about 20 pictures for Paramount and was considered a 'deadhead' by Klaw. Suddenly, Denning was seen in a leopard skin in 'Beyond the Blue Horizon' and wham, Klaw was deluged. The demand was made mostly by women, he added hastily. However, in some cases, it makes no difference what pix some stars make.

Collector's Items

Then there are the 'collector's' items,' such as Douglas Fairbanks, Sr., or Wallace Reid, among other silent stars. Pics of these former matinee idols bring around a buck a piece, with plenty of takers. Stills of Rudolph Valentino bring anywhere from 25 to 50c and Pearl White and Lon Chaney, Sr., are strictly in the half-dollar class. Theda Bara, Clara Bow and Louise Glaum, along with the Mack Sennett bathing beauties, go for two-bits.

Klaw's biz, which has jumped 50% since the war started, also includes many a call from Navy Nurses, who still find a peaceful moment gazing at fave film stars. But most requests from that quarter are for the personal feminine touch they left behind. Requests such as 'Please send me the pics of Betty Grable in the dress styles she wore in 'Moon Over Miami,' or "Lana Turner's Feather Bob in 'Somewhere I'll Find You,' far outnumber the gal's request for male stars.

But it's not so on the part of the country gals now working in defense plants, or milking papa's cow because Herman, the hired hand, is now in the Army. The gals want their romantic types in the form of Alan Ladd, Humphrey Bogart and George Raft, but such heart-throbs as Gable, Power and Ronald Reagan, have almost ceased to exist for the kids in the stix since they joined the service. For the yokel lads, who may still be around, Klaw has a specific section of his catalogue which deals with their orders. It's labeled 'Offer No. 18, Bathing Beauties, Legart and Show Girl Poses,' and break down into the following: 'Movie Stars,' 'Silk Stocking and High Heel Poses,' 'Lingerie Models,' 'Teaser Girls,' 'Chorus Girls,' and 'Bathing Beauties.'

Like Heroes, Too

Klaw, who gets his pics from some of the major companies direct, while getting other stocks through unrevealed channels, reveals that most requests for western stars come from western states, with almost as many pics wanted of the horses as the Gene Autrys and Roy Rogers. Negro customers want Negro entertainers, in the main, doting mostly on Paul Robeson, 'Rochester,' and Hazel Scott, while Latin Americans want blondes.

For the yokels who want more than just photos of their film faves, Klaw has a complete file of pics that are in pretty much of demand. They consist of physique poses, circus freaks, girls with long hair, costume jewelry, actors playing dead, men in bathing suits, girls being tortured, girls on ice skates, men or women in bathtubs, etc., with many a 'character' sending orders for 'girls bound with chains,' of 'being run down by trains,' with not a few requesting pics of men without benefit of much clothing.

But today, it's mostly a war biz, with the boys pinning up their 'pin-up' gals in their messhalls or day-rooms, not being allowed to have pics in their living quarters. According to letters he receives, Klaw believes that if 'any of the stars can't get overseas, their stills are doing a helluva morale job for them.' An indication of this comes in a note received with an order from a boy overseas, which read:

'Please send me one portrait of Lana Turner. At times when the least doubt comes to my mind as to whether anything or anyone is worth fighting or perhaps dying for, I have but to think of Lana and all doubts and uncertainty vanish from my mind, and always the answer is yes.

Literati

Continued from page 54

set of Sidewalk Interviews with girls at the Paramount who had just been sent by Sinatra. When I saw their ecstatic quotes I felt that we ought to find out what makes the fellow tick, or throb, or whatever he does. So we decided to go all-out on Frankie.

I am sure that Mr. Evans was helpful to our writers and our photographer in the preparation of the Sinatra piece. Mr. Evans may even be interested in jumping the sale of PM, I don't know. I have never met him.

The radio trailer given to this story by Sinatra was arranged by our publicity department after the story was in type.

The implication that we would trade space in PM for a radio trailer is so completely outlandish that I can't work up any real indignation over it, but just the same I think you ought to set your readers right.

Otherwise, my best regards to you.

William T. McCleery.

Editor, PM's Picture News.

CHATTER

John Erskine to Hollywood for a whirl at picture writing.

Rudolph Field, former book publisher, in the Army Signal Corps in Mississippi.

Phil R. Curran moved in as business manager of the United Press office in Hollywood.

Esther Forbes discovered Arizona is no cooler than Boston and has returned to the bean city.

John Dos Passos back in N.Y. from Texas and going to Provincetown to polish off a new novel.

Virgil Thompson, N. Y. Herald Tribune music critic, in Hollywood as guest of John Houseman.

Adela Rogers St. John has given up her place on Long Island for an apartment near the East River.

George T. Delacorte, Jr., giving war bonds to every employee on his Dell mags as a mid-year bonus.

Robert Tallman working on a novel and a book of poems for publication by Doubleday Doran next winter.

Samuel Hopkins Adams gathering data for a biog of Alexander Woollcott. They were college classmates at Hamilton.

William G. Bogart, former associate ed of Shadow Magazine, has chucked fiction scribbling for ad copy writing.

Life mag will do 'A Day With H. Allen Smith,' showing him interviewing celebs and wacks, akin to the stunt recently, 'A Day With Sidney Skolsky,' showing the latter on his Hollywood rounds.

Kenneth Stewart has returned to PM's editorial staff, checking off the OWI payroll last week. Stewart's 'News Is Where You Find It,' just published, was written while Stewart was on a Nieman Fellowship.

Kenneth R. Porter named foreign correspondent for the Ziff-Davis Publishing Co. Will represent the firm's mags and its book-publishing affiliate, Alliance Books. Poster a former newsman for Universal Service.

Lawrence Dame, vet star feature writer of the Boston Herald, moved into Lauriston Bullard's chair as editorial writer when Bullard, 77, retired last week to devote all his time to Lincolniana. Dame continues his series of Sunday off-the-news features.

Fred C. Othman, UP feature writer in Hollywood and special writer for Satevepost, east on a quickie, mostly vacation, but also huddling with the SEP editors in N. Y. and Philly. Monty Woolley is a forthcoming Othman 'profile' in the Post.

VARIETY Wednesday, June 30, 1943

HOUSE REVIEWS

CAPITOL, N. Y.

Spitalny, per usual, is the showmanly leader, brief in his introes and respectful to the capabilities of his band as well as the sensitivities of his audience. He has the wherewithal to entertain and he knows how to use it. His musicians' exemplary stage deportment could be a lesson to the rest of the band biz; their ability to play without music stands is something to turn every male crew green with embarrassment.

THERE ARE NO AGE DIFFERENTIALS IN AUDIENCE ENJOYMENT SO FAR AS SPITALNY'S BAND IS CONCERNED. At this reviewing, Friday (25) afternoon, there were as many youngsters as adults in the jammed theatre—and the reception was tremendous all the way. That Spitalny's classy presentation and Evelyn's fine arrangements of polite and hymnal music can key up all age groups is best pictured by the fact that applause often breaks out in the middle of the band and choral numbers.

It's difficult to dissect the show for standouts with everything on such a high plane. The opening medley of victory songs is a highlight; ditto Evelyn's masterful fiddling of 'Begin the Beguine' and then, with the 'magic strings' group behind her, 'Intermezzo,' with the arranger crediting the late Leslie Howard for bringing that tune to the forefront. There's a decided audience hypo when Maxine and the choral group sing 'Johnny Zero' and 'Ave Maria'; another click is Vivian's lyric sopranoing of 'Indian Love Call,' and then a finale boff with the entire group singing a stirring arrangement of Sousa's 'Stars and Stripes Forever.' That's the windup of a 44-minute show that holds more entertainment than can be found in the average show running twice as long.

SHREWD SHOWMANSHIP, FINE MUSICIANSHIP AND CONSUMMATE STAGE CRAFTSMANSHIP PARLAY PHIL SPITALNY'S ALL-GIRL CREW HERE INTO ONE OF THE BEST BANDSHOWS YET SEEN ON BROADWAY. All the component parts that are inherent in a superb entertainment have been given extra values by the maestro, including $9,500 spent for new costumes that would do justice to the finest musical. They make every femme in the band look like a Powers model—and that plenty of people will be looking at them is a cinch. With Spitalny's own basic boxoffice values, there's also 'Stage Door Canteen,' with its 48 stars, to insure terrific grosses for the length of the run here.... *Scho.*

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny